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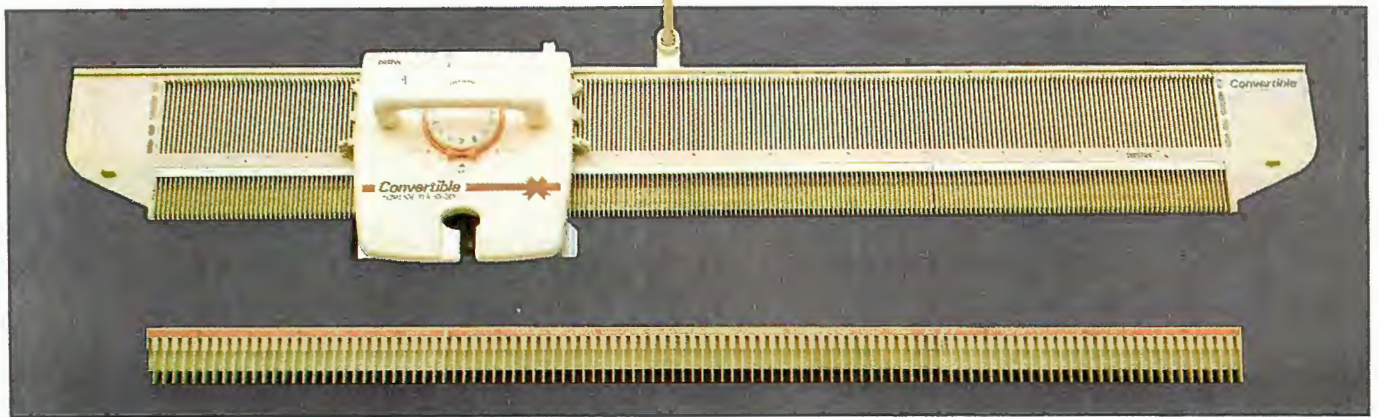
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The KX-395 is more versatile than anything you will have seen. The secret lies in its ingenious needle spacing. With 220 needles (4.5mm gauge) on fine work and 110 (9mm gauge) on thicker yarns.

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Not surprising really when you consider the range of stitch patterns. Tuck stitch, slip stitch, fairisle and intarsia to name but a few.

Sophisticated designs can soon be picked up. Like the KX-395, itself. It's light and compact enough to be taken almost anywhere. In the car or even on holiday, it's the ideal take everywhere alternative machine. What's more your KX-395 comes

complete with yarn tension unit, 4.5mm and 9mm gauge bed and row counter.

It's certainly going to cause a stir in knitting circles. And like all revolutions there's likely to be a stampede to be first.

So don't get knocked over in the rush. Stock up on the KX-395 from the start.

For further details of the KX-395 Convertible and the range of Brother Knitting Machines, visit any stockist or send to: Dept. K, Knitting Machine Division, Jones + Brother, Shepley Street, Audenshaw, Manchester M34 5JD. Telephone: 061-330 6531.

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Volume 3 . No. 11,
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Dear Readers

As I write, I've just finished the last of the '88 shows and I'm trying to settle down to a normal routine again in the office. It's been a pleasure to meet so many of you and discover, first hand, what you like about the magazine and the changes you'd like us to make. Your suggestions and ideas are always welcome and I do take note of them.

It's been particularly rewarding to see many of our designs knitted and worn so well – not just patterns with full instructions but ideas such as those which Iris brings you in her exclusive feature each month. Pam's Cut 'n' Sew series is equally popular! I've seen some lovely examples of this technique recently.

It's not so long ago that machines did not have punchcards – or mylar sheets. Tension masts were few and far between, too! In just a few, short years, we've progressed to sophisticated, computerised models and happily, I feel, the overall standard of machine knitting has improved dramatically. So this month, I'm congratulating you on the pride you take in your knitting, the effort you put into making up and finishing your garments. Each design you make and finish well is not only a credit to you, but also reflects equally well on the manufacturer of your machine, the spinner of the yarn you used, your local retailer and club and helps to set the standard for the craft in this country. Hopefully, too, we play our part by bringing you a quality magazine each month from a professional team to encourage you to set the highest possible standards. Happy knitting!

Anne

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NEWS LINE

ON COURSE

The Business Development Centre at Treforest in South Wales has been running basic courses for machine knitters for the last 12 months. This year they are increasing the courses to include a ribber course and an intermediate course. As the demand for the courses has been very big, they will be running one every three weeks from January 1989. The cost for a two-week course is £57 with all equipment provided.

If you are interested contact Bernice House at the Business Development Centre – (0443) 841777.

Cardonald College in Glasgow are going to run a North West Regional Advisory Council Course 789 Home Machine Knitting – Part 1 Certificate. The course involves attendance on one day per week over a period of two years. The cost for the 1989-90 season will be approximately £150. Students may progress from this course to the Part II Certificate for a further year.

The same college are also running SCOTVEC National Certificate Modules 67801 Introduction to Machine Knitting, 67809 Domestic Machine Knitting and 67811 Knitted Garment Production. The course involves attendance on either half a day per week or one evening a week for a period of one year. This is a practical knitting course with a minimal amount of theory. The cost for the 1989-90 session is approximately £73.

The application forms for these courses will be available in May. If you'd like to apply for a place on one, please write or telephone for a form to: Isobel Bain, Domestic Machine Knitting, Cardonald College, 690 Mossbank Drive, Glasgow G52 3AY, tel: 041-883 6151 ext 42.

ABBREVIATIONS

alt, alternate(ly); beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl; patt, pattern; RC, row counter; rem, remain(ing); rep, repeat; ss, stitch size; st(s), stitch(es); st-st, stocking stitch; tog, together; UWP, upper working position; WY, waste yarn.

NEW CHUNKIES

For warm winter knits Robin Wools have added two new additions to their range – Heritage Chunky and Good News Chunky. Good News is a machine washable 80% acrylic, 20% nylon blend and comes in basic colours like grey, black, white and navy plus brights and pastels. It's available in 100g balls from your Robin stockist.

YARNS FROM SCOTLAND

Hunters is a long-established, family-run firm in Scotland who produce a whole range of pure woollen yarns on cones.

The Lace range which knits as 2-ply comes in 59 colours, both plain and fleck at £9 per cone. Jumper knits as 4-ply and there's a staggering choice of 66 plain colours (£6.25 a cone) and 44 flecks (£6.60 a cone). Chunky knit Brora Soft Spun is available in 39 colours – both plain and fleck – at £5.50 a cone. For one to eight cones the postage and packing is £2.80, for nine to 16 cones, £3.80, and for over 16 cones there's no extra p & p charge.

If you would like more information and shade cards write to T M Hunter Ltd, Sutherland Wool Mills, Brora, Sutherland KW9 6NA.

CREATE YOUR OWN COLOUR

Go into any yarn shop and the first thing that strikes you is the colours – there are hundreds to choose from. In spite of this sometimes you can't find just the colour you want, say for an intarsia design. This is where Marina Stock's Designer Yarn Dye Kits come in.

Marina has spent the last year developing wash and lightproof dyes that would work on the types of yarns in common use. Kit 1 will dye wool and silk and Kit 2, acrylics. Using white yarns you can create any colour you want and, by using the two kits together, dye blends of different fibres. The resulting yarns can be used not only for knitting, but for embroidery and canvas work as well.

Each kit contains concentrated liquid dyes in the basic primary colours of red, blue and yellow, plus black for toning and for greys. The levelling liquid included promotes even penetration of the

yarn for even results. A measuring spoon and beaker are provided to help you obtain accurate, and repeatable, results. Detailed instructions are included and each kit will dye one kilo of yarn if deep shades are required, or more than four kilos to pale colours. It's also easy to scale the recipe down to dye a small skein.

The kits cost £4.85 each (plus £2 for postage and packing). Single bottles of colour and leveller are available separately so when one colour in your kit runs out you don't have to buy a complete new one.

For more details and order form write or ring Marina Stock at: Designer Yarn Dye Kits, 70 Park Road, Whitchurch, Cardiff, South Glamorgan CF4 7BR, tel: (0222) 626342.

ALL BUTTONED UP

Whatever you're looking for on the button scene the chances are the Button Box will have just what you need – from tiny pearl ones for baby clothes right through to the chunky leather or wooden kind.

They've just sent us a beautiful card decorated with a photo of some of the buttons they stock –

it looks like a picture of Aladdin's cave. On it they announce that their new colour mail order catalogue is ready to dispatch to customers. It features over 1,000 buttons and costs £3.50. For a copy send a crossed cheque or postal order, made out to the Button Box, to 44 Bedford Street, London WC2E 9HA.

SNIP SCENE

Scissors don't only come in pairs these days, but in triplicate – for three new ranges have recently been launched.

In the Spectrim Collection from H C Bexfield there are 7in cutting out scissors; 6in and 5in general purpose ones; 4in pocket/safety scissors with rounded points and 4in fine-pointed ones. All have precision ground stainless steel blades and bright yellow ABS handles. As an example of prices, the 7in pair cost about £3.99.

Also from Bexfield is the Pearl Scissors Collection. As you might gather from the name, they have attractive pearly-look acrylic handles. Seven pairs make up the range: 8¾in (£4.50) and 8¼in dressmaking scissors; 8¼in pinking shears (£7.20); 6in sewing scissors; 5in fine point embroidery; 4¾in embroidery (£2.29); 7in hairdressing scissors.

TEEN KNITS

If you've been beaver away knitting the teenagers of your acquaintance picture sweaters – then you've definitely hit the right fashion note. Marks & Spencer feature knitwear like this very importantly in their winter fashions for teenagers. There's a super boy's 'First League' sweater in black cotton which costs £17.50.

There's also a girl's 'People' jumper in cream acrylic which costs £17.99. Look out for the full range at your local store.



The Wiltshire Staysharp range of scissors should do as their name implies – every time they are removed from their child-proof holders the tungsten carbide sharpeners inside re-form the cutting edges. There are seven different sizes in the range, each with their own 'scabbard' for sharpening: 9¼in household; 9½in dressmaking; 8½in general purpose; 8in kitchen; 6½in medium general purpose; 5½in sewing; 4½in embroidery.

SUPERSAVER

'Now you can order all your machine knitting requirements without leaving home' – says the 'Dear Customer' letter in the front of Bedford Sewing and Knitting Machine's new Supersaver mail order catalogue. 'All' is certainly the operative word, for the catalogue is packed full of everything the machine knitter needs – machines, accessories, linkers, spare parts, yarns, pattern books and so on. All at competitive prices too.

Shade cards are available on request, postage is free on orders of £30 and over and there's a 2½% discount off yarn purchases made with the BSK Budget Account Card. BSK also operate a 24-hour ordering service and you can use a credit card to pay.

If you would like a copy of the Supersaver catalogue contact BSK at Murdock Road, Manton Industrial Estate, Bedford MK41 7LE, tel: (0234) 217096.

GOOD CAUSE KNITTING

The Guide Dogs for the Blind Association is the latest worthwhile charity to benefit from Falcon-by-Post's exclusive sweater kits. The finished sweater sports a loveable Labrador under the words 'Guide Dog' and it comes in sizes to fit all the family from chest size 28in (£10.45) to 48in (£16.45). Each kit contains enough yarn to complete the sweater and full instructions. The charity receives £1 for every kit sold.

Details of previous charity kits are just one of the exciting items you'll find in the brand new Knitters' Catalogue from Falcon-by-Post. There are over 160 knitting patterns, a large and comprehensive collection of yarns – including Falcon's own 5-ply Pure Wool Guernsey and other

top brand name spinners like Patons, Robin, Emu, Jaeger and Hayfield. There's a good choice of needles and other accessories: like Fair Isle bobbins, sequins, buttons and books.

Postage and packing is £1.15 on orders under £20, orders of £20 and over are sent post free.

Write or ring for your free copy of the catalogue – Dept PR11, Falcon-by-Post, Westfield Road, Horbury, Wakefield WF4 6HD, tel: (0924) 278027, quoting the dept number given above.

METROPOLITAN ELECTRONIC WEEKEND

Over 60 owners of Brother and Knitmaster electronic machines assembled for a weekend in Bournemouth in the middle of July. The programme included lectures by Peggy Crichton from Brother, Shirley Lewis from Knitmaster, Kathleen Kinder, Debbie Kendall, Pat Coulston and Diane Bennett. Peggy demonstrated the new PPD 110 for the first time in public and Shirley showed the new Knitmaster 580 electronic. The highlight of the weekend was an evening fashion show at the Anglo-Swiss Hotel, with garments contributed by the knitters. The highlight of the evening was the 'comedy act' which included a (knitted) 'birthday suit', complete with fig leaf!

AYR SUMMER SCHOOL

The peace of the West of Scotland Agricultural College was disturbed by the arrival of a group of intrepid machine knitters for the first summer school organised by Dianne Wiggin of Ayr College. One group explored the use of the ribber with Dianne and the other the use of the Brother Electronic with Diane Bennett – that must be a first, two Dian(n)es! Evening lectures were given by Margaret Turner, Diane, Alex Quinn and visiting lecturer, Keni Freeman. At the end of the week, the course was voted an overwhelming success by all who had attended. "How lovely to be able to talk about knitting for a week without anyone complaining" was the comment from one knitter. Get your applications in early next year!

COMPETITION RESULT

This month, we're pleased to bring you the result of our October competition. The prize is a fabulous Toyota 950 and, as you can imagine, the number of entries was overwhelming!

The correct answer was APPEL EVER AFTER and the

winning line was sent in by Mrs E Hamilton, 68 Gladstone Road, Broadstairs, Kent CT10 2JD. Many congratulations Mrs Hamilton and many happy hours of knitting on your new Toyota machine.

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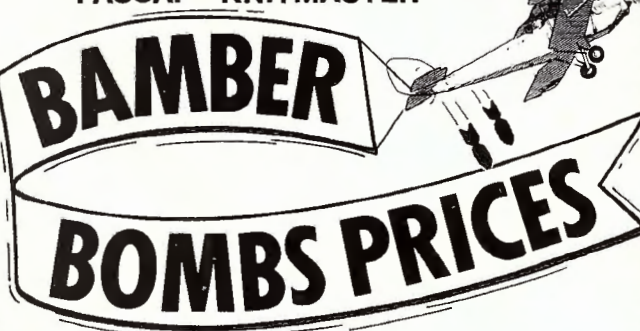
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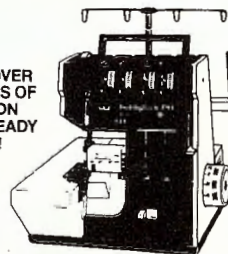
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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 27 [29, 31, 33, 35, 37, 39, 41, 43, 44, 46] Ns at left and right of centre 0 to WP. 54 [58, 62, 66, 70, 74, 78, 82, 86, 88, 92] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 [12, 12, 12, 12, 16, 16, 16, 16, 16] rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 4½ mm needles and MC, cast on 54 [58, 62, 66, 70, 74, 78, 82, 86, 88, 92] sts. Work 6 [6, 6, 6, 6, 8, 8, 8, 8, 8] cm, 2½ [2½, 2½, 2½, 2½, 3¼, 3¼, 3¼, 3¼, 3¼] in K 1 P 1 rib. Push 27 [29, 31, 33, 35, 37, 39, 41, 43, 44, 46] Ns at left and right of centre 0 to WP. 54 [58, 62, 66, 70, 74, 78, 82, 86, 88, 92] Ns. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Set RC at 000. Using MT, K 17 [25, 33, 41, 49, 45, 45, 49, 53, 53] rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Using MT+1, K 31 [31, 31, 31, 31, 41, 41, 41, 41, 41] rows. Cont in st st and MC*. Using MT, K 23 [23, 23, 23, 23, 35, 35, 35, 35, 35] rows.

SHAPE NECK

Push 34 [36, 39, 42, 45, 48, 50, 52, 54, 55, 57] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row. 17 [19, 20, 21, 22, 23, 25, 27, 29, 30, 32] sts. K 2 rows. Cast off. With carriage at right, push 14 [14, 16, 18, 20, 22, 22, 22, 22, 22] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for Back to *. Using MT, K 15 [15, 15, 15, 15, 23, 23, 23, 23, 23] rows.

SHAPE NECK

Push 33 [35, 38, 41, 44, 47, 49, 51, 53, 54, 56] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 17 [19, 20, 21, 22, 23, 25, 27, 29, 30, 32] sts rem, K 4 [4, 4, 4, 4, 8, 8, 8, 8, 8] rows. Cast off. With carriage at right, push 12 [12, 14, 16, 18, 20, 20, 20, 20, 20] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FATHER AND SON SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with or without punchcard facility and with or without ribber.

MATERIALS

Spectrum Detroit Chunky.

4 [4, 4, 5, 5, 6, 7, 7, 8, 8, 9] x 100g balls in Opal for father or Maroon for son (MC).

1 x 100g ball in Maroon for father or Cream for son (A).

1 x 100g ball in Black for father or Jade for son (B).

Pair 4½ mm knitting needles.

The fibre content of this yarn is 100% Acrylic. For further details about local mail-order stockists, please write to the following address - Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire, HD3 4LU.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting.

MEASUREMENTS

To fit chest 66 [71, 76, 82, 87, 92, 97, 102, 107, 112, 117] cm, 26 [28, 30, 32, 34, 36, 38, 40, 42, 44, 46] in.

Actual size 75 [80, 86, 92, 98, 103, 109, 115, 120, 123, 129] cm, 29½ [31½, 33¾, 36¼, 38¾, 40¾, 43, 45¼, 47¼, 48½, 50¾] in.

Length to shoulder 44 [48, 52, 56, 60, 71, 71, 73, 73, 75, 75] cm, 17¼ [19, 20½, 22, 23¾, 28, 28, 28¾, 28¾, 29½, 29½] in.

Sleeve seam 31 [34, 37, 39, 41, 48, 48, 48, 48, 48, 48] cm, 12¼ [13½, 14½, 15½, 16¼, 19, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch and Fair Isle (tension dial setting approximately 9; keyplate 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card, as shown, before starting to knit.

Two colour-Fair Isle rows should be knitted with first colour given in back feeder 1(A) to knit background and second colour given in front feeder 2(B) to knit contrast pattern.

FAIR ISLE PATTERN (24 ST PUNCHCARD MACHINES)

1ST, 2ND, 3RD, 4TH AND 5TH SIZES.

K 2 rows MC/A, 1 row B/A, 2 rows MC/A, 1 row MC only (st st), 1 row B only (st st), 1 row A only (st st), 1 row MC only (st st), 11 rows MC/B, 1 row MC only (st st), 1 row A only (st st), 1 row B only (st st), 1 row MC only (st st), 4 rows MC/A, 1 row MC only (st st) and 2 rows B only (st st).

6TH, 7TH, 8TH 9TH, 10TH AND 11TH SIZES.

K 2 rows MC/A, 3 rows B/A, 2 rows MC/A, 2 rows MC only (st st), 1 row B only (st st), 1 row A only (st st), 2 rows MC only (st st), 11 rows MC/B, 2 rows MC only (st st), 1 row A only (st st), 1 row B only (st st), 2 rows MC only (st st), 7 rows MC/A, 2 rows MC only (st st) and 2 rows B only (st st).

MACHINES WITHOUT 24 ST PUNCHCARD

Work from charts.

SLEEVES

Push 14 [15, 16, 17, 19, 23, 23, 25, 25, 27, 27] Ns at left and right of centre 0 to WP. 28 [30, 32, 34, 38, 46, 46, 50, 50, 54, 54] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th [5th, 5th, 6th, 6th, 6th, 6th, 6th, 6th, 6th] row until there are 48 [50, 52, 54, 58, 70, 70, 74, 74, 78, 78] sts. K 4 [1, 7, 2, 6, 2, 2, 2, 2, 2] rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Using MT+1, K 5 [5, 5, 5, 5, 7, 7, 7, 7, 7] rows. Cont in st st and MC. Using MT, K 3 [3, 3, 3, 3, 5, 5, 5, 5, 5] rows. RC shows 52 [58, 64, 68, 72, 84, 84, 84, 84, 84] rows. Work measures 26 [29, 32, 34, 36, 42, 42, 42, 42, 42] cm, 10¼ [11½, 12½, 13½, 14¼, 16½, 16½, 16½, 16½, 16½] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 24 [24, 26, 26, 30, 36, 36, 40, 40, 44, 44] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 [10, 10, 10, 10, 12, 12, 12, 12, 12, 12] rows. Transfer sts for st st. With P side facing, replace 28 [30, 32, 34, 38, 46, 46, 50, 50, 54, 54] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+1, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With wrong side facing and using 4½ mm needles, pick up 28 [30, 32, 34, 38, 46, 46, 50, 50, 54, 54] sts along lower edge of sleeve. With right side facing, and using MC, K 1 row, dec 4 [6, 6, 8, 8, 10, 10, 10, 10, 10] sts evenly. 24 [24, 26, 26, 30, 36, 36, 40, 40, 44, 44] sts. Work 5 [5, 5, 5, 5, 6, 6, 6, 6, 6] cm, 2 [2, 2, 2, 2, 2½, 2½, 2½, 2½, 2½] in K 1 P 1 rib. Cast off in rib.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 70 [70, 74, 78, 82, 96, 96, 96, 96, 96, 96] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 [12, 12, 12, 12, 16, 16, 16, 16, 16, 16] rows. Transfer sts for st st. With P side facing, pick up 70 [70, 74, 78, 82, 96, 96, 96, 96, 96, 96] sts evenly around neck edge and place on to Ns. Using MT+1, K 1 row. Cast off.

MACHINES WITHOUT RIBBER



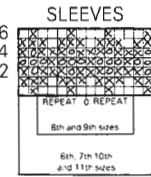
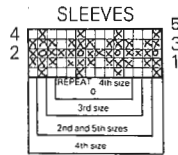
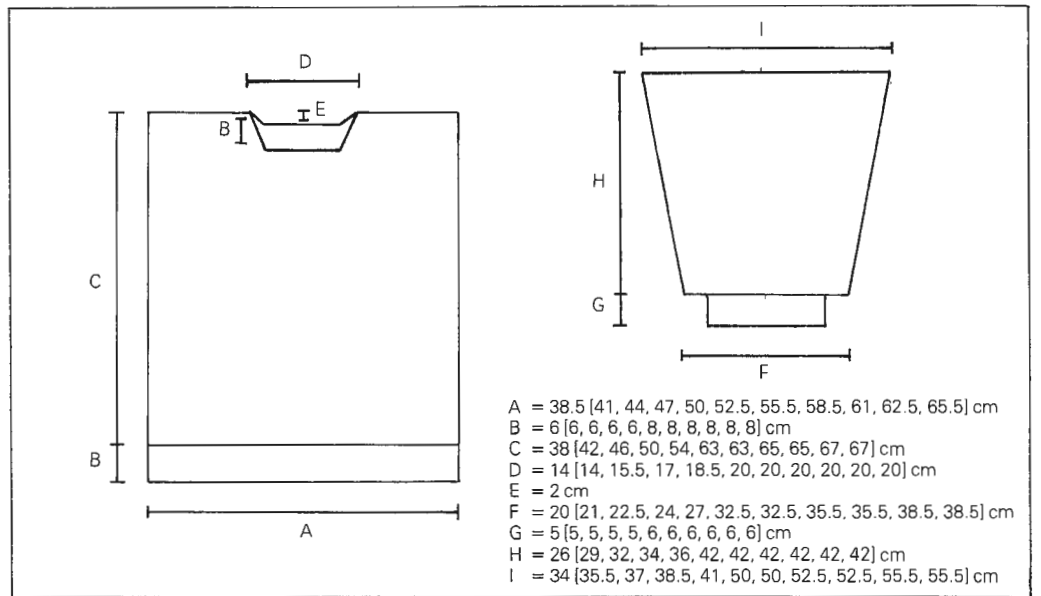
With right side facing and using 4½ mm needles and MC, pick up and K 70 [70, 74, 78, 82, 96, 96, 96, 96, 96] sts around neck edge. Work 6 [6, 6, 6, 6, 8, 8, 8, 8, 8, 8] cm, 2½ [2½, 2½, 2½, 2½, 3¼, 3¼, 3¼, 3¼, 3¼] in K 1 P 1 rib. Cast off in rib.

PRESSING

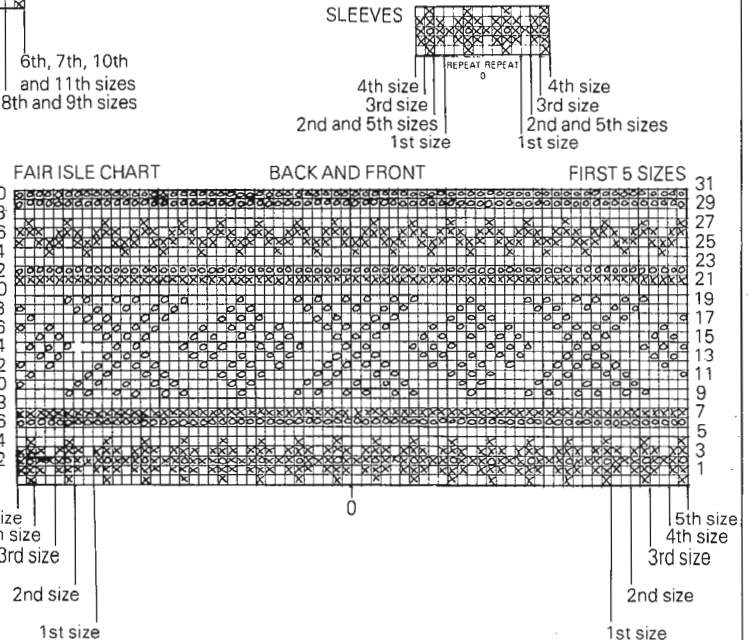
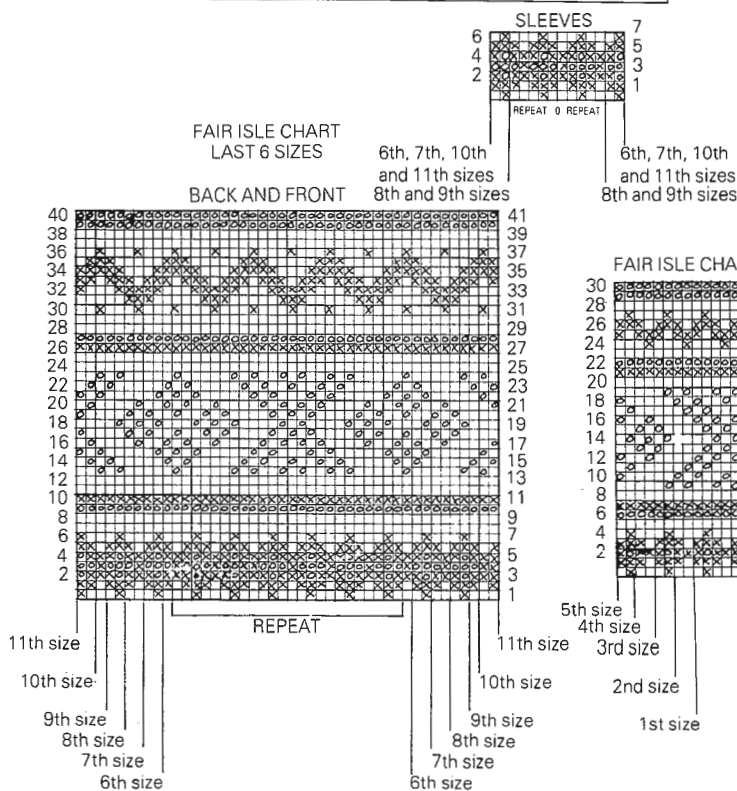
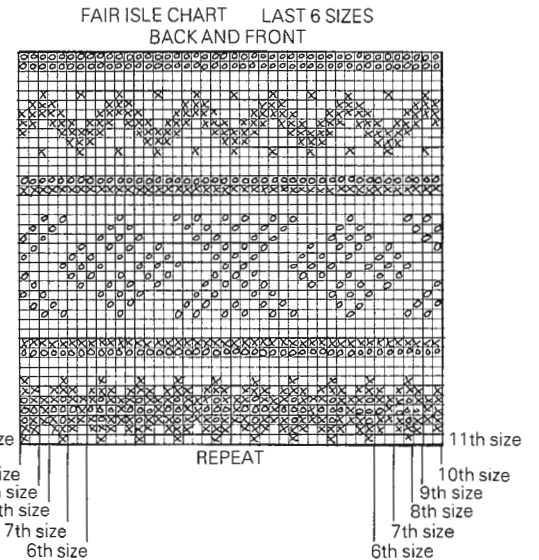
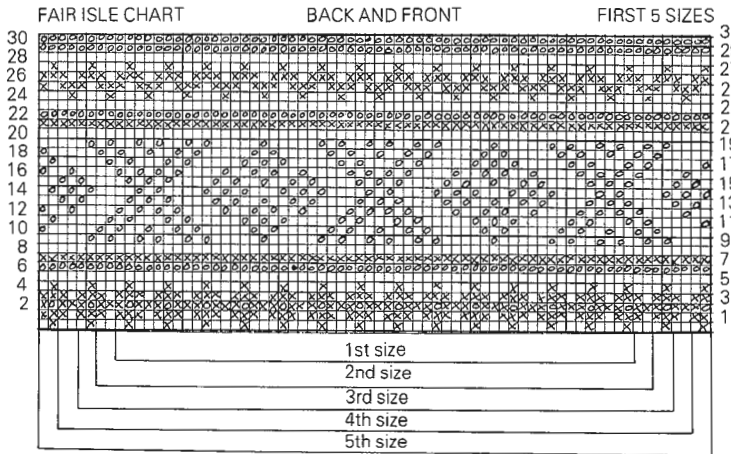
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and slip-hem loosely in position. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.



KEY
 □ = MC
 ⊗ = A
 ⊕ = B





BIRDS

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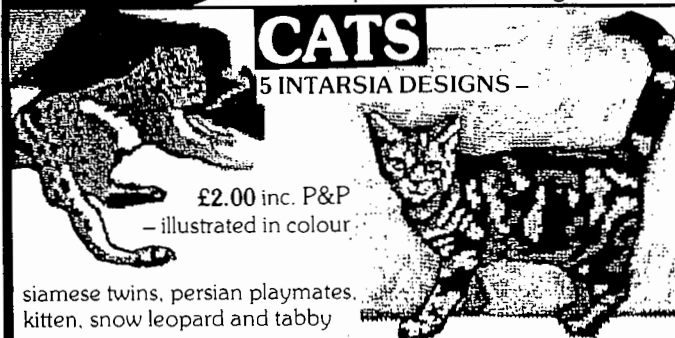


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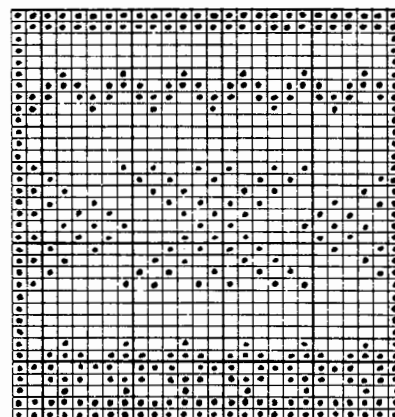
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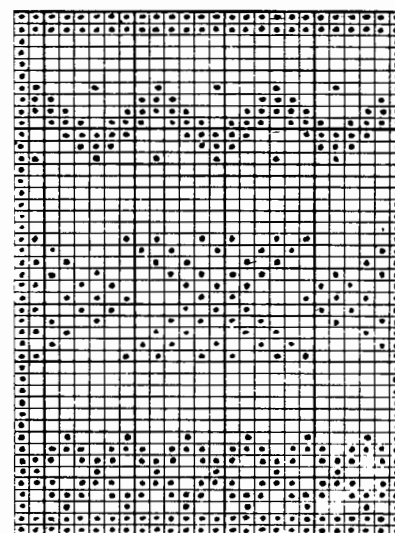
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KNITMASTER CORNER

We start this month with a letter from a gentleman in Dorset. He has the Knitmaster 270 fine gauge machine, but cannot plate on it. Apparently it has been returned to Knitmaster and they offered the gentleman his money back as they could not get the plating to work either, but he wished to keep the fine gauge machine and declined the offer. Had I any suggestions, he asked?

Obviously Knitmaster acknowledge a fault, so on that score there is no answer, but I do remember when I had the 321 (I could not afford the 326 that had arrived on the scene, but wanted to try plating), I did a bit of experimenting.

Plating is merely backing the fabric with another yarn, so obviously the plating yarn had to go to the back of the feeder. I managed this successfully but found the yarn kept coming forward and I was getting a random effect. Success was finally achieved by keeping my finger between the two yarns and ensuring that the plating yarn stayed at the back. A little tedious but it meant that I could achieve plating on the 321. This was one suggestion I put to our Dorset gentleman. I then phoned Ann Durkan who I know uses plating on some of her designs. She also had plated on the 321, by twisting some wire around the carriage handle to make a feeder for the plating yarn and this ensured it stayed at the back of the feeder. So by now the Dorset gentleman had two options to get over his non-plating 270. I do hope one of them worked, but as always with this column, if anyone has another idea do please put pen to paper and let me know about it and I will add it to the next article. Anyone with a 321 can try out this idea and it may even work on the pre-punchcard machines. Primitive the idea may be, but if it adds a new dimension to your knitting, does it matter?

Plating does not seem to be used as much as it might be, it was all the rage when it was first incorporated on a domestic machine. Many knitters know they have the attachment or feeder but do not appreciate what it is for. This technique can be useful if someone is allergic to wool next to the skin. The answer is to plate with a silky or acrylic yarn and overcome the problem. However, apart from such a mundane use, plating can be used on tuck stitch with a good effect. It can also use up that garish cone of yarn that arrived in a mail order

bulk buy and has sat glaring at you in all its glory for several years! I found this out when I had a particularly brilliant orange fine yarn, I had it for years – it was almost fluorescent and I could not imagine it ever being used. Playing about one day trying out colours, I plated with the orange on a lemon yarn – it was still pretty horrible! Then I tried plated tuck stitch and there was a slight show of the orange through the lemon and it looked quite reasonable. Trying another tuck stitch card, I then got a really good result and providing I did not look at the inside of the jumper(!), the outside was unusual and quite pretty.

Thinking about yarns that sit about on the shelf – have you tried two or three through the feeder together? For standard gauge machines, three standards of 2/30s make near enough a four-ply yarn. I ran eight strands of 2/30s together on a chunky machine, all in different colours. It was a great success and used up quite a lot of yarns I had sitting about. Since then I have acquired a New Home twister and find this is marvellous for producing tweedy effect yarns with very little effort. One can often find acrylic industrial yarns but the

colours leave a lot to be desired. However, with the twister the results can be unusual and pleasing.

Colour is a subject that I can go on about ad infinitum – and as you may have guessed, am about to do so! We all succumb to impulse buying in a yarn shop, I have yet to see a knitter leaving empty handed. Often I meet beginners to machine knitting who have bought gorgeous coloured yarns without a thought to the thickness of the yarn. A 2/30's industrial count is almost like a one-ply hand knit yarn but a little finer, so that three strands wound together will give almost a standard four-ply. The winding is tedious though if you do not have an electric wool winder, but it's worth the effort and very economical. Two strands together will give you between a two- and three-ply, so do look at those gorgeous colours on your shelf and try to use some of them up.

Fair Isle is always the beginner's delight, but deciding what proportion of colours to use can be a hindrance when bravely starting out on your own. It is useless putting all the cones in front of you and moving them about, because they are all much the same size. Get a piece of

cardboard or smooth wood, about a foot long and three to six inches wide. Wind off different proportions of yarn in random order, then unwind them and try a different order and different proportions. The yarn is never wasted, you can still knit with it or sew up with it and you will have a better idea of how much of one colour is needed next to another colour.

I remember an art mistress at school stressing that 'blue and green are never seen' – why ever not? A bluebell wood is just one example of their successful blending. Although I did not like the proportions of mauve and green worn at Wimbledon – on a Fair Isle sweater the effect could be delightful. Red heads they said, should not wear pink. They do these days. Not shocking or baby pinks maybe, but beautiful dusky pinks and they look fine. So why not try a dusky pink yarn with a reddish tan yarn? Experiment with unusual blends – I knitted scarlet poppies on a chestnut tan coloured background – not my idea – but I loved the combination and wished it had been my idea. Try winding off yarn – you will come up with something that is all your own idea.

Having ranted on about colour and so on, I have just realised that there are some more letters that should have been included in this article. Never mind! I did reply to them personally and will use them next time. Till then – try out your unusual ideas!

One after-thought – if you are looking for spares or accessories for the older machine, do contact Knitcraft, West Drayton, Middlesex. Tel: 0895 441368, they have the most comprehensive lists I have ever come across and are real specialists.

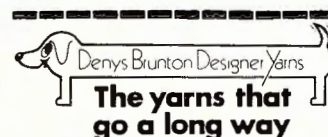
See you next month.

Ann Taylor



STOP PRESS

A quick note, full of remorse for the mistake in the December issue. For Fair Isle and weaving, you bring the end needle to D position and have Russell levers on II. I think I must have spent that week knitting on Brother and Toyota!!



DEAR ANNE...

Dear Anne

After reading numerous articles on single motif knitting and following instructions in my Brother 890 manual, I've at last found a solution to end the irritation of the gaps around knitted motifs.

A small amount of iron-on Vilene (the type used on collars and hems in dressmaking) just cut to cover the size of the motif and very carefully ironed on the back leaves no gaps showing and a perfect backing. It also makes the motif stand out nicely on the right side.

Also, when knitting names on children's sweaters, I've found that by using two strands of yarn instead of one in the contrast colour (thus making the name knitting double thickness), this also puts an end to gaps and makes the name stand out well.

Joan Campbell
Barton Turf, Norfolk

Many thanks for your suggestions, Joan. I've included your idea for using two strands of yarn over a logo because it has numerous applications but I don't think I have to remind readers that we live, unfortunately, in a violent age. Please take care of your children and do think seriously about displaying their name prominently on a sweater. It's personal, great fun and children love it - but strangers can abuse it...

Dear Anne

I've just been reading about the lady in Reading who says she takes off her ribber to knit lace. I have a Toyota 901 with ribber and I always hang my work over the ribber. I find this works well, the knitting doesn't fall off and it saves so much time not having to replace the ribber each time.

Naturally, I cover the ribber bed. I have special covers now, but before I had them, I used a cotton cot sheet or thick, plastic bag. This saves the knitting from catching on the needles or sinker pegs. I hope my tip will help other readers and save that thing we all run out of - time. When knitting, it is the order of the day!

Mrs V Coote
Intake, Doncaster

Dear Anne

I thought your readers might like to hear how I use leftover yarn to make a duster which is perfect for coping with high, out-of-the-way places.

I take a wire coathanger and pull the bottom bar downwards from the centre and with a pair of pliers pinch it into a long, thin shape with the hook at one end.

Next I cut six 10 inch lengths of yarn, fold them in half and wrap round the shaped coathanger, putting the ends through the loop and pulling tight. Continue doing this until the coathanger is nearly full, leaving about 4 inches at the hook end for a handle. Finally, squeeze the hook of the handle flat with pliers.

Mrs E Burrows
Hucknall, Nottinghamshire

Dear Anne

May I suggest two tips for your page. First, if a mistake is made punching a card, stick a self-adhesive paper 'spot' over the hole, then lightly draw a cross from the four holes around it. This means you then have the centre to re-punch.

A friend told me this trick. When threading up the yarn when the ribber is in place, lay the thread between the gate pegs and blow downwards. Much easier than trying to thread it, or hook it through.

I'm a machine knitting addict - I have a Jones 830, a Bond and a Simpleframe 96.

Mrs Holloway
Durham

Dear Anne

I was devastated when my son, daughter-in-law and two grandchildren announced that they were going to New Zealand to join my second son and daughter-in-law. Having been on holiday there I could understand why my daughter said that they didn't need many woollies. Every time I looked at my knitting machine I wondered what I was going to do with it as I had no one to knit for.

Weeks slipped past. Wool got tidied and I actually found that I was passing wool shops and not even bothering to glance at them. I never thought I would see that day. My husband could hardly believe his ears when he heard me say, 'I'll sell the lot'. I began to think that I would never have another hobby or interest again - what was the point?

After much coaxing and persuasion from my weary husband I dragged myself to the knitting machine and thought that, well, perhaps I could do with something new. Would you believe it - it was as if I were just beginning again: dropped stitches, you name it, I did it wrong. I couldn't believe it - the evening had gone and I was ready for bed and feeling very tired for the first time in ages.

All I can add is that if I really want to knit there will always be some needy person. If there is someone else who has had a setback and finds it difficult to get back into the swing of things, don't be hasty but give yourself time.

Mrs J McDougall
Fleming, Lockerbie

Dear Anne

I enclose instructions for a waist band I worked out and found to be very neat and, on the whole, easier than turning a hem. I have no idea if it has been used before, so my apologies if it is old news to

some knitters.

Remove Main Bed carriage, engage Ribber. Pick up stitch loops from bottom of stitches on needles and place on Ribber needles. Drop Ribber to first position, put on Ribber comb. Replace Main Bed carriage. Knit 10 rows, or number required. First rows will be tight.

Remove Main Bed Carriage and engage Ribber, arrange to knit on Ribber only, that is push in both part buttons on Main Bed (Jones Brother).

Knit 11 rows, or one extra row to compensate for the pick up row.

Place ribber stitches on Main Bed (2 stitches on each needle).

Cast off in front of the pegs (not too tightly), to go behind pegs distorts width.

This was worked from stocking stitch, so if other patterns or stitches have been used for the garment it will be necessary to knit two rows plain before picking up stitches. Also there might be some adjustment in tension needed.

Elastic or petersham could be inserted before transferring ribber stitches.

Mrs Baigent
Rochford, Essex

Dear Anne

Please can you tell me if there are any patterns for dolls' clothes for boys? I have a Jones KH836 without ribber. I have tried everywhere for some. I wonder if any of your readers have some that I could buy?

Sandra Ellis
Glossop, Derbyshire

If you can help Sandra, please write to her care of MKM.

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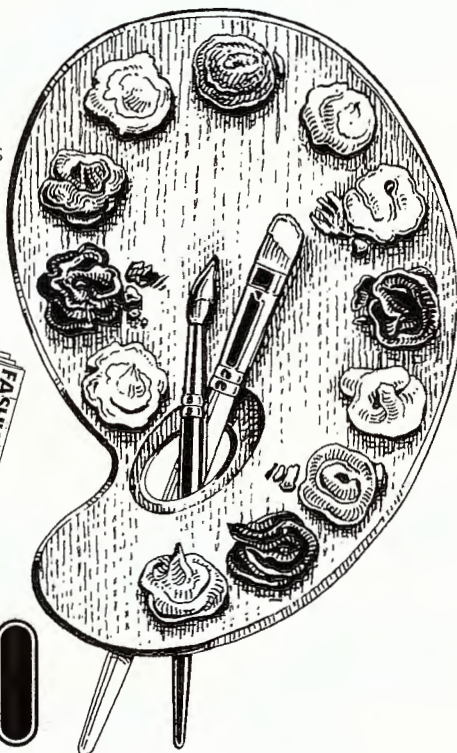
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TALKING TOYOTA

TUCK PATTERNS

Have you done any good tuck patterns lately? I cannot say that I have, not since I tried some out when I first had my KS 858. I think I have avoided them because if you have a figure like mine (dumpy – that paints a picture doesn't it) you tend to avoid anything that makes you look like a cottage loaf. I love bright colours and use those, but some pattern stitches look bulkier than necessary on me. Maybe it has something to do with that note on patterns that says "this stitch tends to stretch sideways and you will need more than average amounts of yarn". Do I want to look stretched sideways? No thank-you.

However, I was interested recently to receive a letter from a reader who said that she had tried a tuck pattern on her 858 that she had taken from a book that said although it was a 24 stitch repeat it could be used as a 12 stitch repeat.

The reader said that she had punched her own card to use the pattern and she obviously has some experience (although, like me, she is self-taught) because she knew that she must punch the holes in reverse to the pattern as shown on her illustration. If you cannot tell why, then you haven't yet tried using punch cards on the 858. If you are working in colour you must either reverse the colours in the feeders, or observe that the "holes" on the card make the background and not the pattern motif. Otherwise you could be dismayed when you find a neat line across your pattern as you move from one colour stocking stitch to pattern and the main colour becomes the pattern and the contrast forms the background. It's the sort of thing you only do once. Obviously the reader had worked this out, maybe the hard way, she didn't say.

Her problem was that she kept on getting loops and dropped stitches. Without the pattern or

card I couldn't really be of much help but I did warn her about having the ribber in place, remembering the mess I had made when I tried a complicated lace pattern with the ribber in place and hoped that she might find an answer by speaking direct to Toyota.

A LITTLE DETECTIVE WORK

Sandra and her tuck pattern just wouldn't go away. I felt as though I had let her down but without the actual pattern I couldn't do much, so I left it alone, but kept it at the back of my mind along with all the other things I mean to get resolved one day. I suppose I'm like a dog with a bone, I worry at it until I can work it out and I do love detective novels, I try to solve the puzzle before I've even found the body!

Not being able to stand the suspense I telephoned Sandra to see whether she had been able to get any further. To my delight she had, and was able to tell me (so that I can tell you) how she had made progress. She had been making her tuck pattern at first by using the pattern dial "tuck" method and then she re-read the manual and found out a further method, using the punch card with side levers. And that was when the pattern started going properly. She was so pleased but after quite a few centimetres when she was well away, it started happening again.

There could be a number of reasons for this but as all was well until then we both came to the conclusion that, as so many of us do, she had let the machine run away with her and tried to work too fast. The only way you can stop yourself from dashing away with the carriage is to remember that a motorised carriage works very much slower than a frenetic manual machine knitter. The moral of this story is, work smoothly with a to and fro action and you should have no problems – just remind yourself that even if you work a little slower, you are still quicker than a hand-knitter.

TUCKING ON DOWN

I suppose a further moral is, don't under-estimate your manual. Even after two years it's my best friend. I think I know it by heart and then I took through it for something else and get caught by a little note that has previously escaped my notice. When you read the chapter on tuck patterns, read right through because on page 23 there is a reference to forming patterns using punch cards and side levers and this is quite a different method from using the tuck pattern dial.

Your side levers are used for holding stitches and that is what they are doing with this method of tuck patterning. According to which card you use, they will hold selected needles in hold and the yarn will lie over the held needles. When you cancel this order by returning the lever to 0, the next

row will automatically knit all the needles, thus gathering up all those unworked loops on the held needles. You have tucked all the stitches on the selected needles. Clever, isn't it.

By using a punch card together with the side levers, all you have to do is select the needles and leave the punch card to decide which ones. Punch card No. 12 from the set that comes with the machine is a good one to start with.

Make sure that you have an undisturbed couple of hours and set about trying the pattern. You will insert the pattern card in the usual way and, reading the manual, make sure that all the buttons, levers, dials and so on are at the correct settings. That's the main reason for giving yourself plenty of time, checking things over always takes time. In addition, for this method, many of the things on the check list are different from the first tuck pattern method. For example, the pattern dial is at plain, both side levers at II and the weaving levers are down.

When you pull the selector lever every fourth needle (for card No. 12) will be selected to D position. If the outer needles aren't selected, bring these out to D position by hand. These needles will be the ones to hold the tucked yarn while you knit the remaining stitches. The first row you work to the left will bring the selected needles out to E position, they do not go to E position until the first row is worked. If you have a problem working this first row do make sure that you have selected the end needles. Without pulling the selector lever, knit two rows more. The needles in B position knit but the needles in E position simply have the yarn gathered on to them. The carriage is at the left. Change the right side lever to 0 and knit one row to the right. The right side lever at 0 tells the machine to cancel hold and knit all the stitches and as I said, that knit row has gathered the loops of the previous three rows.

If you wanted to you could go on knitting, selecting the same needles every fourth row. You would obtain a sort of puckered ribby look. But, if you carry on with the punch card, the next move would bring out the needles directly in the middle of the previous tuck and by working four rows with the needles as set you are working a honeycomb tuck pattern.

Understanding the side levers is not only important but is a tremendous help to being in command of the machine. When you are working, say, a neckband and then you want to mount the neck edge of the garment, so that you can knit the neckband straight on to the garment, you are sparing the machine a lot of work if you first bring the needles out to D or even E position and then set the machine to automatically knit the

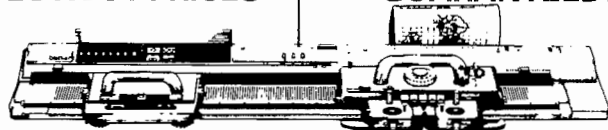
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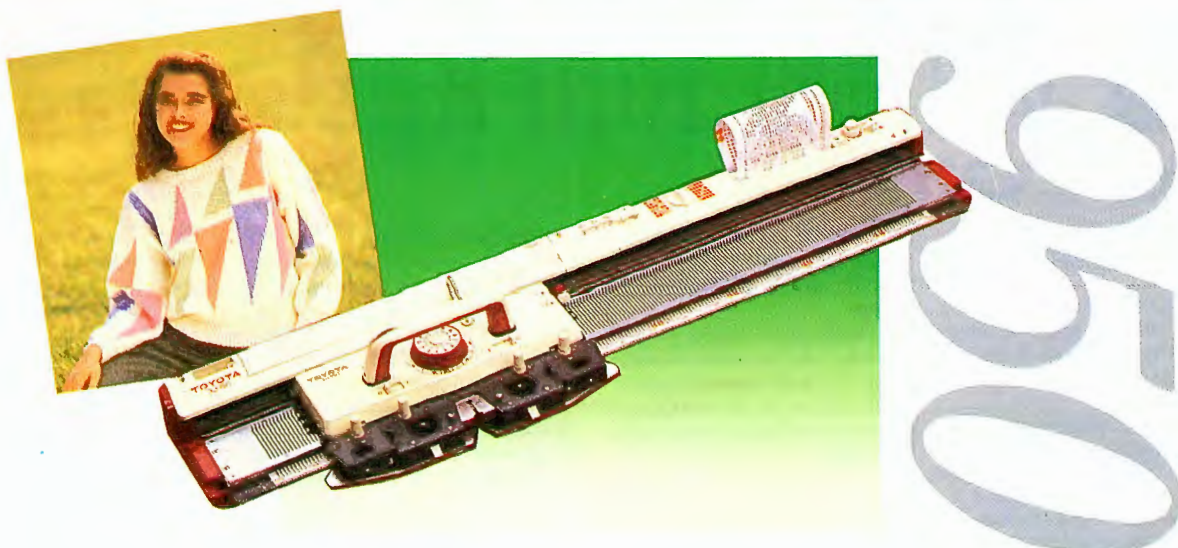
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TINKERING WITH A TOYOTA

Here's a page of questions and answers for Toyota owners.

QUESTION: I have a Toyota 747 and am unable to get lace cards or blank cards at my local dealer. What do I do?

ANSWER: I have seen Toyota knitting machines being sold in some of the Departmental stores, have you tried any? You say you have tried the Toyota Academy, The High Street, Bromley, Kent. I suggest you write again and address the envelope 'For the attention of Patricia Waterman'. This lady is in charge of the Knitting Machine side now, and should be able to help you, even perhaps send them to you on receipt of a cheque.

QUESTION: I have a Toyota 858 and find that twelve stitch pattern punchcards are limited. Where may I find some?

ANSWER: Again, Patricia Waterman at Toyota should be able to help you with extra cards, but you can help yourself to a certain extent. Look at cards printed in magazines (the twenty four stitch variety) and note if they are

1. Two blocks of the same twelve stitches – in which case use one of the blocks to copy on to your card.
2. Four blocks of the same six stitch repeat, when again you can use two of the blocks on your card.

In other words, always look at the number of complete repeats and see if it is divisible for your twelve stitch card.

3. Ask at your Club if there are any old punchcard books for twelve stitches, some of the early Singer models were twelve stitch repeats.
4. Wendy Philips has some twelve stitch repeat patterns, see her advertisements.
5. Read the advertisements at the 'pattern' or 'punchcard' section of this or any other magazine – often

they say 'suitable for twelve stitch repeat machines'.

6. You can also use Toyota 747 cards.

Finally, in the Toyota punchcard stitch pattern book there are four pages of twelve stitch repeat patterns, so ask at your Club if anyone has the book for you to borrow.

QUESTION: I have difficulty in getting the right tension for a garment from a printed pattern.

ANSWER: If you have no knit tracer this can be troublesome. I suggest if the pattern is written (or knitted) on a Knitmaster then start your tension swatch about one whole tension plus two dots below the suggested tension. If written for a Brother (or knitted on a Brother) then start your tension swatch about one whole tension below the suggested tension.

ie) T.7 on a Knitmaster Toyota 5.
T.7 on a Brother. Toyota 6.

QUESTION: How do I get my lace carriage to work on the 901?

ANSWER: There does seem to be a jinx on some Toyota lace carriages. I once spent a frustrating four hours because mine would not stop dropping stitches. The air was blue, my face red and the neighbours blushing! I ended up phoning Toyota at Bromley and Eve Petty who was then in charge put me right in two seconds flat.

If you have a ribber and an ordinary machine knitting table, drop the ribber down one notch and cover it with ribber shields or polythene, and bring the knitting out over the ribber. Leave the ribber comb on and put the cast-on comb into the knitting. Remove the ribber weights, but place the claw weights into the cast-on comb.

Without a ribber, the main bed is flat, so just hang claw weights

into the cast-on comb.

With a tilt table, put the main bed down flat and proceed as for the single bed instructions.

Now, having said all that, I have recently been with some Toyota owners in Scunthorpe, and the question of lace arose. Once a lace carriage obviously needed to go to a mechanic to be adjusted because it hit the needle butts and would go no further. Another, the owner found, would only work when the ribber was down two notches and the work hung down between the two beds – this was on an ordinary machine knitting table when the main bed remains tilted back – yet this did not work for my machine. All I can do is explain, as I have done, what worked for me and I suggest you try the two methods if you are having problems.

If anyone has any other ideas, I would be pleased to hear them, because the question of lace always crops up.

One further point – do watch the end needles in lace work. If they are selected forward, do push them back manually, because, if left out, on the next row the end stitches will drop because there is nowhere for them to transfer to.

QUESTION: Can I do single motifs on my 747 machine?

ANSWER: When using the needle selector lever, all the needles to pattern are brought forward. Your machine patterns out equally from centre 0 six stitches either side, so count out the stitches either side to correspond with your punch card and push the other selected stitches back to B position every row. This will isolate one block of pattern in the centre for you. If you wish the motif to be to one side, be sure to count out the 12 stitch repeat or you will have half a motif! It helps to mark the needle strip with a chinagraph pencil so that you can see where you are needing to isolate.

QUESTION: Why do my tuck stitch sweaters come out too short?

ANSWER: I suspect you are knitting them to an ordinary four ply stocking stitch pattern. Tuck stitch pulls up and pushes out the knitted fabric, so the fabric is shorter and wider than usual. Use your charter if you have one, making sure that the drawn shape is exactly to the measurements you require. If you have no charter then you must use a written pattern in the same tuck stitch pattern you wish to use, either using the yarn they used or getting exactly the same tension, or write out your own pattern. This may be not very helpful I grant you, but you have highlighted the problems with tuck stitch.

If you have a question about your Toyota machine, whatever the model number, send it to Machine Knitting Monthly (Toyota Page), Weir House, 62 King Street, Maidenhead, Berks SL6 1EQ and I will do my best to answer on this page. Should you require a personal and quick reply, please send a stamped addressed envelope. If you want a series of articles on the Toyota 901/950 then please let the Editor know, though the question and answer page may be all that is needed.

Keep the queries coming, and if you have any tips that will help other Toyota owners, do let us have them.

Ann Taylor

As far as I know, there is only one word for knitting. But there are a multitude of words that we use when something goes wrong. "Unpicking", "unravelling", "undoing", "taking back", "pulling back". There is even a little gadget called "De-knit", although possibly purists of the Oxford Dictionary would not allow this. Does this mean, I wonder, that we spend more time undoing the work than we use on the actual knitting?

J.L.

◀14

needles back into B position. Setting the levers to II brings needles to holding and at 0 cancels the command. Using the left or right lever depends on where the carriage is in relation to the needles in work and the direction in which you are going to take the carriage. This is all much easier to understand when you

are actually doing it than reading it.

If you are not already sufficiently confused there are further ways of making tuck patterns, but if you've come this far without giving up then you'll find the next method even easier.

For the previous card we had the side levers (both of them) at II.

Now you will see that you can change things yet again by sometimes having both levers at II, sometimes only one and sometimes only one lever at 0. This is explained on the pattern and all you need to do is to concentrate so that you get the movements in the correct order. Once you have started, your

movements will become as automatic as the machine's. In fact, when I was practising this method I was so busy watching what I was doing I forgot about how the pattern might look, but the punch card was doing its job. Each time I pulled the selector lever a different set of needles came out without any help from



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BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 65 [68, 73, 77, 80, 84, 88, 92, 95] Ns at left and right of centre 0 to WP. 130 [136, 146, 154, 160, 168, 176, 184, 190] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 36 rows. Transfer sts for st st. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt *.

K 175 [175, 183, 183, 189, 189, 197, 197, 197] rows. RC shows 176 [176, 184, 184, 190, 190, 198, 198, 198] and work measures 58 [58, 60, 60, 62, 62, 64, 64, 64] cm, 22 3/4 [22 3/4, 23 1/2, 23 1/2, 24 1/2, 24 1/2, 25 1/4, 25 1/4, 25 1/4] in.

SHAPE SHOULDERS

Cast off 19 [21, 22, 24, 25, 27, 29, 31, 32] sts at beg of next 2 rows and 19 [20, 22, 24, 25, 27, 28, 30, 32] sts at beg of foll 2 rows. Cast off rem 54 [54, 58, 58, 60, 60, 62, 62, 62] sts.

3 WOMAN'S PATTERNED SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with ribber.

MATERIALS

Denys Brunton De-Lux 4 ply.

1 (1, 1, 1, 1, 1, 1, 1) x 400g cone in turquoise (MC)

Denys Brunton Magicolor 4 ply.

1 (1, 1, 1, 1, 1, 1, 1) x 340g cone in shade 48B (A)

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Denys Brunton Designer Yarns, Moorland Mills, Laxey Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102, 107, 112, 117] cm, 30 [32, 34, 36, 38, 40, 42, 44, 46] in.

Actual size 85 [89, 98, 101, 106, 111, 116, 121, 125] cm, 33 1/2 [35, 37 1/4, 39 1/4, 41 1/4, 42 3/4, 45 3/4, 47 1/2, 49 1/4] in.

Length to shoulder 58 [58, 60, 60, 62, 62, 64, 64, 64] cm, 22 3/4 [22 3/4, 23 1/2, 23 1/2, 24 1/2, 24 1/2, 25 1/4, 25 1/4, 25 1/4] in.

Sleeve seam 43 [43, 44, 44, 45, 45, 46, 46, 46] cm, 17 [17, 17 1/4, 17 1/4, 17 3/4, 17 3/4, 18, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. The card shown left should be punched, if required, before starting to knit. Two colour Fair Isle rows should be knitted with the first colour given in the back feeder 1(A) to knit the background and the second colour given in the front feeder 2(B) to knit the contrast pattern.

FRONT

Work as for back to *.

K 147 [147, 155, 155, 157, 157, 165, 165, 165] rows. 28 [28, 28, 28, 32, 32, 32, 32, 32] rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MC, cast off centre 34 [34, 38, 38, 38, 38, 42, 42, 42] sts. Note patt row on card. Using nylon cord, K 48 [51, 54, 58, 61, 65, 67, 71, 74] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side.

Dec 1 st at neck edge on next and every foll alt row, until 38 [41, 44, 48, 50, 54, 57, 61, 64] sts rem. K 9 [9, 9, 9, 11, 11, 13, 13, 13] rows.

SHAPE SHOULDER

Cast off 19 [21, 22, 24, 25, 27, 29, 31, 32] sts at beg of next row. K 1

row. Cast off rem 19 [20, 22, 24, 25, 27, 28, 30, 32] sts.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

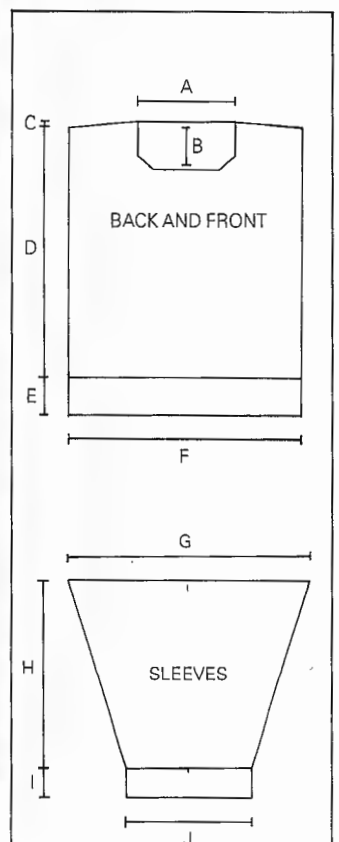
With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [37, 39, 39, 41, 41, 43, 43, 43] Ns at left and right of centre 0 to WP. 74 [74, 78, 78, 82, 82, 86, 86, 86] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular

rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and A in feeder 2(B).

Shape sides by inc 1 st at each end of 3rd and every foll 4th row until there are 138 [138, 144, 144, 150, 150, 156, 156, 156] sts. K 2 rows. RC shows 130 [130, 134, 134, 138, 138, 142, 142, 142] and work measures 43 [43, 44, 44, 45, 45, 46, 46, 46] cm, 17 [17, 17 1/4, 17 1/4, 17 3/4, 17 3/4, 18, 18, 18] in. Cast off.

NECKBAND

With ribber in position and carriage at right, set machine for



A = 18 [18, 19, 19, 20, 20, 20.5, 20.5, 20.5] cm

B = 9 [9, 9, 9, 10, 10, 10, 10, 10] cm

C = 1 cm

D = 50 [50, 52, 52, 54, 54, 56, 56, 56] cm

E = 8 cm

F = 42.5 [44.5, 48, 50.5, 52.5, 55.5, 58, 60.5, 62.5] cm

G = 46 [46, 48, 48, 50, 50, 52, 52, 52] cm

H = 37 [37, 38, 38, 39, 39, 40, 40, 40] cm

I = 6 cm

J = 24.5 [24.5, 26, 26, 27, 27, 28.5, 28.5, 28.5] cm



READ ALL ABOUT IT

First, may I return to the Calcuknit? I cracked the standard neckline a week after posting off the article! Typical! What I was doing before, I just do not know – sufficient to say on standard measurements it worked, but it still did not come out correctly when I altered the mode and the depth of the curve. However, as that is something that few of us will bother doing anyway, I am happy and confident that I could work with it on basic shapes. A point I am continually making to charting device owners is that there are not a lot of shapes when it comes to knitwear, and these days simple shapes are top priority; so, yes, I can see the Calcuknit joining the machine knitting stable.

Still in the realms of technology, I have been looking at Puncher, from Mark Lancaster, 84 Redfern Avenue, Hounslow, Middlesex TW4 5LZ. This is for the Atari ST computer, for machine knitting punch card design and the very detailed instructions are excellent – from turning on the TV screen or monitor through to the detailed index. I feel anyone could use it.

Atkinson's Design Collection Shade book is a 'must' for 88/89 knitwear. There are four new yarns plus new shades for existing yarns and they are gorgeous.

Do have a look at Jo Clarke's new Geometric and Floral Punch Card designs. I like trying the effect of unusual yarns out with a punchcard. In this book four of the designs are twelve stitch repeats – handy for those with twelve stitch repeat machines (standard gauge or chunky) and the floats are small on all the designs. Available from Jo Clarke, 32 Norwich Road, Wyomondham, Norfolk NR18 0NS at £2.95 inc. p. and p.

Another punch card publication comes from Many A Mickle. Remember the lovely Shetland sweaters in one of last year's magazines? Here are more Celtic Knot designs, including a page for electronic owners and many designs for panels and motifs. A really lovely collection and available from Many A Mickle, Hacking Street, Darwen, Lancashire BB3 1AL.

Lee Bee have now produced packs of ten pre-punched twenty four stitch repeat cards at £6.60 a pack – very useful, this one, for the Club library.

Finally, a lovely twenty four stitch repeat nautical flavour book from Ann Pennicot, 132 Chells

Way, Stevenage, Herts SG2 0LX. Seafarers will love this, and so will anyone knitting for children.

Back to my Golden Oldies and try BSK at Bedford for this one. I have mentioned before Regine Faust's 'Fashion Knit Course' and from the same stable is a book on 'Tuck Knitting'. I think Regine was the originator of creating a lot of designs from good old Card 3 (Knitmaster) and many are in this book, but there are dozens of tuck stitch punchcard designs and lots of information. I have no idea of the Canadian dollar exchange rate, so have no idea of the current price of this book, but anyone seeking an interesting tuck stitch will be more than satisfied I am sure.

Another new publication from Kathleen Kinder has already been reviewed in this magazine. Sufficient for me to say that if you have not already seen it, then do find it and read it. Full, as always, of information about colour, design and techniques, at £6.95 it is a gift.

'Themes and Variations' is the title of a new approach to writing for the machine knitter, encouraging one to expand from a basic design and with a load of ideas and information, it does just that. Many of you will have met Mary Dowse and bought her patterns at the various machine knitting functions around the country. This is her first book of ideas and patterns (the first of many, one hopes!). Although from the drawings the designs look complicated, they are not and a relative beginner could attempt them and have success. Mary taught at a College of Design for many years and I personally hope she will encourage knitters with some more publications. Incidentally, the larger lady will find some of the designs suitable and very elegant. Price £5.95 from most machine knitting shops.

Once again I have been 'steaming'! I have been using the 'Steam It' from the Machine Knitting Design Centre, High Cross House, High Cross, Aldenham, Watford WD2 8BN. The four pages of instructions are extremely good.

Page one deals with the operating functions, while pages two and three are instructions for steaming knitwear or knit fabric. Page four covers steaming clothes, curtains, upholstery and wall-paper stripping and removing furniture impressions from carpets. The tank holds a maximum of one litre, and the

hand held hose is light and portable. Following the simple instructions it was easy to use and was a dream on acrylic – always the test as far as I am concerned, to get rid of that wretched curl. Well, it did that successfully and also gave a nice finish to wool. I did not try it out on the wall-paper, but the Dralon curtains perked up after a shot of steam! I do feel that we spend a lot of money on our machine knitting equipment so often, that it is good to find something that benefits our knitting and can also be used elsewhere. Thank you Kamalini for letting me have a go and I look forward to anything else you come up with. This lady is a real knitter and one who has the rest of us in mind.

Those of you who know me, know that intarsia and I are better off apart. I admire intarsia work and I admire the knitter – but it is not for me. Having just watched Ann Kite's video on intarsia, I have a great admiration for the lady! This is an excellent teaching video – do you know Ann even gets the knitting in a muddle just to show you how to get out of it, if and when it happens to you? There's a dedicated teacher for you. There is a geometric design lesson (which had me convinced that I could manage it) followed by a more complicated design and Ann holds your hand all the way, showing the problems that can occur and how to get out of them. Charting the design is also included during the two and a half hour lesson. At £44.50 it is not expensive when you consider that one can go back to it time and time again to cover the points as they arise. For housebound knitters wanting to expand their knowledge and for the knitter who does not progress in a class situation, videos such as these are marvellous. I have Ann's other videos to see and will report on them next time, but from what I have seen so far, I am going to enjoy them. Till next time then.

Ann Taylor.

DORIS ELLIOTT

Doris Elliott is a kind, warm-hearted person who has used her talents as a machine knitter to teach others how to enjoy the craft. She also encourages them to follow her example and work for charity.

It all began in 1955 when her brother bought her a Knitmaster 4500. She taught herself how to

use it and from then on became hooked. She started knitting sweaters for the local children and, as ready money was a little short in the neighbourhood, she sold them on the hire purchase system – the local mothers paid five shillings a week, 25p.

In 1968 she became the proud owner of a Knitmaster 302 and, shortly afterwards, a Knitmaster tutor. Two years later she hired a school in her home town, Newcastle, and formed a club where she taught members how to machine knit. By today's standards her pupils were getting a very good deal – she charged them £1 a year each and for that they could attend 48 classes! It wasn't exactly a money-making exercise for Doris herself, as she had the hire of the school to pay for.

Passing her driving test in 1974 was quite a landmark. It meant she was mobile, which enabled her to teach at an adult education centre – the first time in her life she had been paid wages for passing on her skills.

At the moment she is very involved with Elliott Stuart Partners which is a co-operative group of machine knitters. They have a number of machines on which they knit up orders from individuals and organisations like the local mother and baby club. They also do a great deal of work for charity.

Recently the need to send garments and blankets to Africa – mostly the hand knitted kind – was highlighted in newspapers and magazines. Doris realised that other machine knitters like herself would like to help and so she produced a leaflet. It contains patterns for a blanket on a chunky machine and a slash neck and T-shape jumper for a standard machine. All can be quickly knitted using oddments of leftover yarn.

Drop us a line if you'd like a copy of the patterns. The finished garments can be handed in to Save the Children Shops, Oxfam Shops or any other charity shops.

Doris says she is always delighted to hear from machine knitters, so if you would like to contact her about her work and Elliott Stuart Partners, the number is 091-286 1569.



◀24

1×1 rib. Using MC, cast on 134 [134, 140, 140, 142, 142, 146, 146, 146] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join right shoulder seam. With right side facing, pin neckband into position. Unravelling WY as required, back stitch through open loops of last row worked in MC. Join left shoulder and neckband seam. Fold neckband in half to wrong side and slip-hem loosely in position. Place centre of cast off edge of sleeve to shoulder seam and sew in position to back and front. Join side and sleeve seams.



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LATCH ON

HOLD IT!

There is a character in a cartoon (which one exactly, escapes me) who keeps on shrieking "Hold it! Hold it!" I sometimes think I must have an affinity with this character, because my answer to a lot of knitting techniques is "Hold it!"

I think holding is the most versatile position on the knitting machine. Possibly the most obvious application is when the carriage is on one side and the yarn is on the other. I know most beginners (and some old hands, too) take the carriage off and replace it on the other end. It is simpler and quicker to push the needles right out as far as they will go, set the "hold" button or levers and take the carriage across on the rails. If one row has been unravelled it will be necessary to set the row counter and charting device back two numbers, one for the unpicked row and one for the "free" move. It is not necessary to put the stitches back into the hooks of the needles with the transfer tool. Just cancel the hold setting and they will knit back. Of course, the hold method cannot be used if one is working with a punchcard. Neither, for that matter, can the "take the carriage off one end and put it on the other" method be used, either. The carriage must go across the needles to re-set the pattern. In this case turn the punchcard back the number of rows you have undone and lock it. The needles must be put back to normal working position with the transfer tool, if any are selected forward. (You need to do this before a row can be unravelled, of course.) Now press the part/empty button for Jones/Brother or Toyota, set the cam lever to "slip" on the Knitmaster and take the carriage across to the other side. No doubt you will hold your breath the first time – what a relief when you find they haven't all come off the needles! The carriage will have re-set the pattern, so there are several things you must do before commencing knitting.

- 1) Put the row counter back according to the number of rows unravelled plus one for the "free" move.
- 2) Turn back the charting device the same number of rows (if used).
- 3) Cancel the slip/part/empty buttons.
- 4) Unlock the card.
- 5) Re-thread the yarn in the correct feeder(s).

I have travelled a bit from the

"hold" position that I was thinking about earlier – so let's talk about holding a round neckline. Knit the back of the garment first, and take off on waste yarn. If following a chart, it is easy to "hold" one stitch on the neck edge on every row, probably knitting four or five rows straight before shaping the shoulders (more about them later). If you are using a written pattern, it is possible to decrease by holding, but, dare I say it – you will need to do a little arithmetic. First of all count how many stitches the pattern asks you to decrease (it may be two at a time or even more). Then add up how many rows the pattern tells you to knit. You will be holding all the middle stitches as instructed and all the stitches on the opposite side to the carriage. Now hold one stitch on the neck edge only on every row until you have "held" the required number. To save counting, I mark the needle bed with a pencil opposite the last stitch to be held. Then knit to the number of rows indicated by the pattern. Don't forget to turn the row counter back to the number you were on when starting the shaping. Before I start on the neck, I write this number, also with a pencil, on the plastic near to the row counter. This number is only going to be used once, and can be erased quite easily with one's thumb!

If you have knitted a few rows "straight", it will be necessary to pick up five or six stitches (more or less) from these straight rows on either side of the neck. The back can then be replaced on the needles – either right or left of the

front, it doesn't matter which. Then the stitches can be set for whatever neckband you are planning to use. Finally, the neckband is taken off on waste yarn, and the open loops are caught down (loosely) inside the neck. I used to teach turning up a hem and "latching off" the stitches for the neckband, but we found that the cast off was sometimes too tight to go over the head. So it's back to the hand sewing in this case, I'm afraid.

Another area that cries out for "holding" is the shoulder. Have you ever stood in a queue, or sat in a restaurant, studying the knitwear on a person near you? I bet you have; it becomes second nature, doesn't it? The thing that stands out on a beautifully knitted garment is poor construction – shoulders in particular. I have my own way with shoulders. If the pattern requires one to cast off, say, six stitches at the beginning of the row six times (36 stitches), I divide this number in three, and "hold" in blocks of 12. Mary Weaver gave me a tip many years ago about holding stitches. If you hold 12, you need to hitch the yarn under the last needle sticking out in order to avoid a hole. If you push out eleven needles and knit the row and then push out the twelfth before making the return journey, you automatically avoid the hole.

Having put all the shoulder stitches into hold, don't forget to work one row across them all (cancel the "hold" button). Then take off on waste yarn. When both back and front are completed (and in all probability the

neckband, if you work as I do) you replace these shoulder stitches – the first side with the front of the work facing you, the second with the back towards you. Then knit one row at tension ten and cast off with the latch tool. Sometimes it happens that even tension ten is not large enough to make a loose seam. Try holding the yarn above the carriage, slackening the tension. This gives you a slightly bigger loop. For an even bigger loop, you can knit the seam by hand, pulling the yarn through each stitch one at a time. Sounds a fiddle, but it can be done quite quickly, and it is well worth doing to have a nice neat shoulder seam.

When picture garments were fashionable, I used the hold position a lot to prevent a hard, straight line between, say, green grass and blue sky. Set the machine to hold and push out needles opposite the carriage in random numbers. For a gentle slope push out 15 to 20 needles at a time. If a deep slope is required (for example, when creating a hill) push out a smaller number and work more rows. When all the green has been knitted, make sure the carriage is on the side where there is the smallest depth of green. Break off the first colour, and thread up with the second. The needles are then pushed from hold to upper working position to match the number pushed out when working with green. "Upper working position" is when the needles are situated with the tips of the latches just within the gateposts/sinker gates/sinker hooks, according to the nomenclature of your particular manufacturer. There is no need to put the stitches right back into the hooks of the needles with the transfer tool.

Jones/Brother machines 585, 588, 710 and the fine gauge machine 120 have three positions for the "hold" lever, marked with Roman numerals. In order to make the needles knit from upper working position, it is necessary to put the lever on Roman numeral II.

Whenever I think of "hold", I am taken back to my schooldays when I appeared in a performance of Gilbert & Sullivan's "Pinafore". The young lovers are eloping when her father, the Captain, descends upon them singing in a loud voice "Hold". I am sure one day I shall sing the part of the Captain in the middle of my classes. Or maybe not, I might want to have some students the next year...

Joan Lafferty



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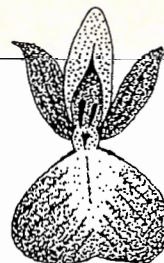
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Orchids



Whilst walking my dog in the recent freezing conditions, thoughts of warm, crunchy Arans sprang to mind. I sat down that evening and studied pictures of traditional Arans — they were labours of love, bursting with texture and each made up of many different patterns. Each pattern was exciting in its own right, but overwhelming as a small part of an overall design.

I set out to create a similar fabric and first of all produced a tuck punchcard to give filling stitches and panels for cables. The knitted sample with cables looked too flat so I tried several different ways of knitting to try to create that crunchy, 3-D effect. The only method that really worked is as follows:-

Cast on over full needle rib. Set locks on N/AX — and use the punchcard to knit the basic fabric.

Knit circular cords

Bring 2 Ns on each bed to WP. Handle down. Orange strippers. Set locks on N/N and K 1 row. Handle up to bring pairs of needles directly opposite each other. Set locks on CX/CX and knit to required length. Cast off.

Sew the cords on to the fabric to highlight the tuck patterns. Plait the cords to produce cables and, again, sew to fabric. The cable illustrated was produced using four cords.

1. Place the two cords on the right over two cords on left.

2. Twist two centre cords once (right over left).

Repeat these two steps to required length.

Pictures of Arans will give you further ideas for using cords and once you've tried this method, you'll find the possibilities are almost endless.

Catherine Wood

30 ►

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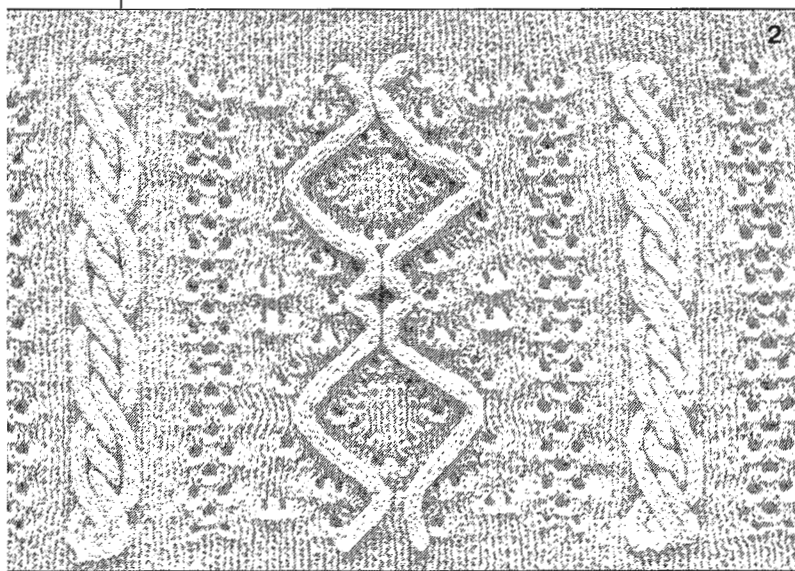
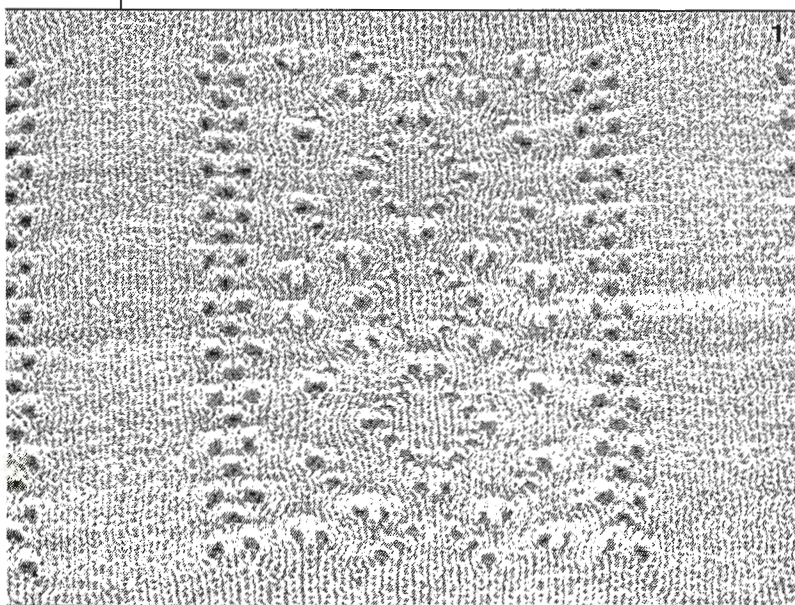
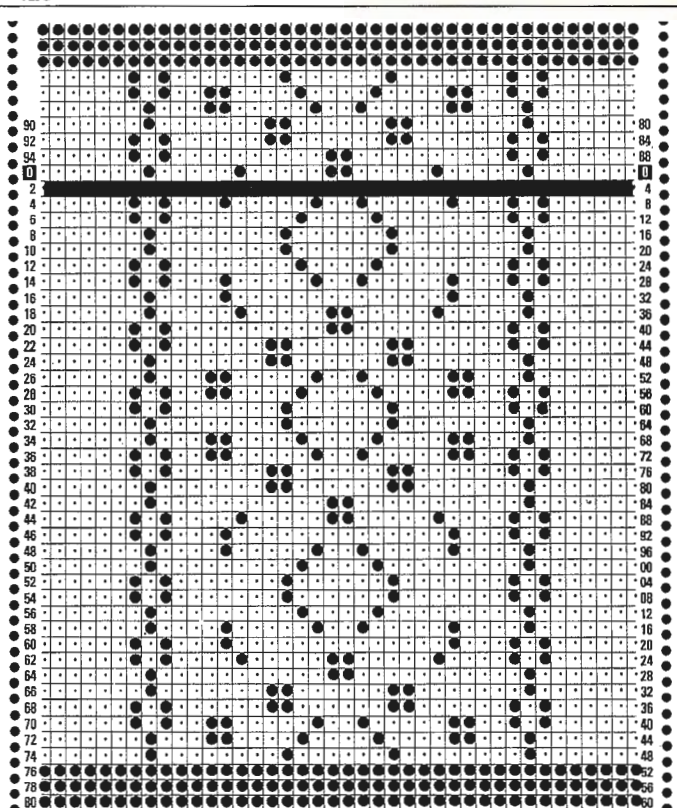
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4 WOMAN'S SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

2 ply Forsell.
1 x 250g cone in Lomond Brown (MC).
1 x 250g cone in Coriston Blue (A).
1 x 250g cone in Aran Cream (B).

The fibre content of this yarn is 100% Pure New Wool. For further details about local or mail order stockists, please write to T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 96 [103] cm, 37½ [40½] in.
Length to back neck 59.5 [61.5] cm, 23½ [24½] in.
Sleeve seam 43.5 [45.5] cm, 17¼ [18] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

100 stitches to 40 cm and 100 rows to 20.8 cm, measured over pattern using two strands of yarn together and after washing and steaming (stitch size setting approximately 7).

100 stitches to 34 cm and 100 rows to 26 cm, measured over stocking stitch using two strands of yarn together and after washing and steaming (stitch size setting approximately 6½).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of stocking stitch and purl side of pattern as right side of garment.

Use two strands of yarn together throughout.

You may find that you need to use a little weight to ensure that all stitches knit off properly with this stitch pattern.

PATTERN NOTES

Set lock on GX/N, using 2 strands of MC, K 2 rows.
Set lock on GX/AX, using 2 strands of A, K 4 rows.
Set lock on GX/N, using 2 strands of MC, K 2 rows.
Set lock on GX/AX, using 2 strands of B, K 4 rows.

[61.5] cm, 23½ [24½] in. Place a marker at each side of centre 45 sts. Cast off loosely.

FRONT

Work as for Back to **. K 66 rows. 50 rows less have been worked to shoulder than on back.

SHAPE NECK

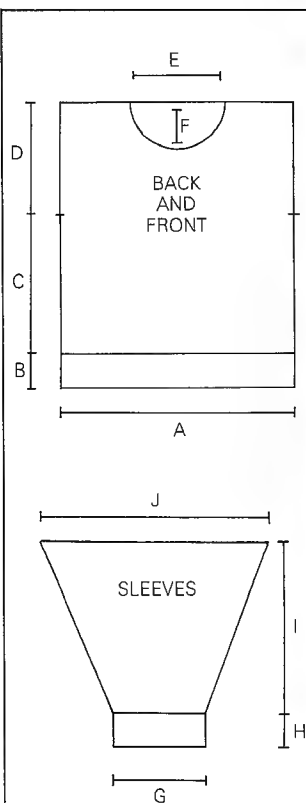
Using a length of MC (2 strands), cast off centre 15 sts. Return

pushers under these Ns to blocking rail. Note position of pushers at left and return to blocking rail. Using a length of WY, K sts at left by hand taking Ns down into NWP. Put a strip of Sellotape over needlebed above the needle butts to prevent the Ns from pulling up to WP. Cont on rem sts for first side (remember to return pushers to blocking rail). Dec 1 st at neck edge on every alt row until 38 [43] sts rem. K 20



BACK

Handle up. Orange strippers. Set up 121 [131] Ns on each bed in WP. * Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1½/1½. Using 2 strands of MC tog, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 34 rows. Transfer all sts to front bed. Push empty Ns to NWP *. Arrange pushers on front bed as in diagram. Black strippers. Set RC at 000 and stitch size to 7. Cont in patt, K 142 [148] rows. Work measures 36 [38] cm, 14¼ [15] in. Place marker at each end **. K 116 rows. RC shows 258 [264] and work measures 59.5



- A = 48 [52] cm
- B = 7 cm
- C = 29 [31] cm
- D = 23.5 cm
- E = 18 cm
- F = 10 cm
- G = 20.5 [22] cm
- H = 7 cm
- I = 36.5 [38.5] cm
- J = 47 cm

rows. Cast off loosely. Return pushers to blocking rail. Remove Sellotape. Unravel WY bringing Ns back to WP. Arrange pushers into position previously noted. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 61 [65] Ns on each bed in WP. Work as for Back from * to *. Black strippers. Set RC at 000. Set lock on GX/N and stitch size to 6½. Shape sides by inc 1 st at each end of next and every foll 3rd [4th] row until there are 139 sts. K 25 [3] rows. RC shows 140 [148] and work measures 43.5 [45.5] cm, 17¼ [18] in. Cast off loosely.

NECKBAND

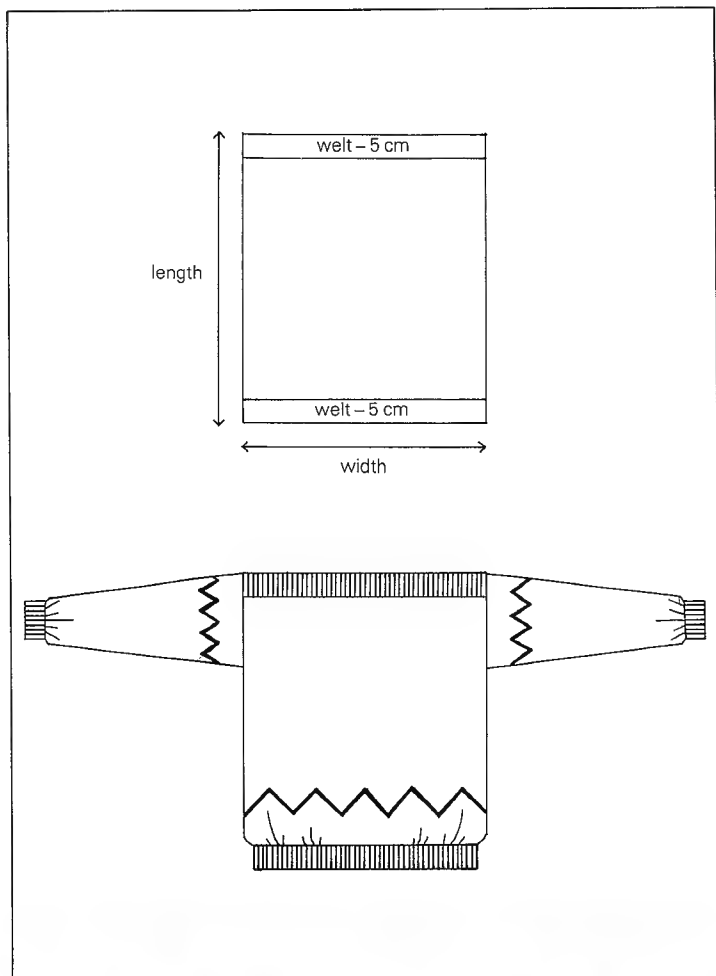
Handle up. Orange strippers. Set up 127 Ns on each bed in WP. Arrange Ns for 1x1 rib. Put a pusher into WP under every back bed N in WP. Handle down. Push up empty Ns in between Ns on back bed to WP. Set lock on N/N and stitch size to 3/3. Using 2 strands of MC tog, K 1 row. Handle up. Set RC at 000. Set lock on BX/N and stitch size to 3½/3½, K 38 rows. Handle down. Push up empty Ns in between Ns on front bed to WP. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 6/6, K 4 rows. Black strippers. K 2 rows. Set stitch size to 7/7, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given and steam.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC first on the right side then on the wrong side. Wash garment, dry flat, then steam press sleeves. Steam press tuck stitch parts very lightly.



and knit the welt at main tension —3 (rib or mock rib). Knit the number of rows for the body.

SINGLE BED MACHINES –

Transfer to mock rib and use main tension —2 to knit a welt to match the bottom welt. Pick up the first row of the welt (look for the transferred stitches), knit 1 row and cast off.

MACHINES WITH RIBBERS –

Remove the knitting from the machine with waste yarn. Knit the rib to match the bottom rib but at two full sizes tighter than main tension and transfer all stitches to the main bed. Pick up the last row knitted in main yarn on the body. Knit one row and cast off loosely.

Make a second body piece, and pin together at the neck to check the width needed for the head opening. Sew the shoulder seams. Put the body pieces on and pin the side seam. Put pins or markers on both pieces at the underarm, leaving this quite loose so that there is plenty of ease. Remove the other pins. Pick up the armhole edge of the back or front between the pins or markers on to the machine with the wrong (purl) side facing. Work out the number of rows to knit for the sleeve length as for the body. Knit the sleeve and run off on waste yarn. Make the cuff (ribbed or mock rib) to match the body welt — usually about 50 to 60 stitches is

needed for an adult size in 3 or 4 ply yarn. Pick up the stitches from the last row of the sleeve, gathering the stitches to fit the cuff. Knit 1 row and cast off loosely. Join the side and underarm seams to complete the jumper. (Plain side is right side.)

The basic pattern can be adapted in many ways. The sleeve can be shaped — but the distance between the decreases needs to be worked out. A summer top or overtop can be knitted by picking up the sleeve section on to a band. Some knitters prefer to cast off a small block at the underarm. Work out where this will be before knitting the body and add extra rows to the sleeve to fit into the cast off section. The addition of a band of Fair Isle (as shown on the sketch), two cables or a few stripes can make the jumper look much more interesting.

Next month, I will be looking in more detail at the simple designs which can be knitted with basic knitting machines to enable the knitter to make each individual garment that they make a little more interesting.

Diane Bennett



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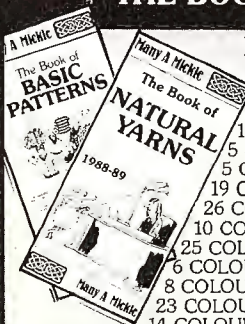
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5 MOHAIR SHAWL/CAPE

PATTERN RATING

- Easy to knit.

MACHINES

This pattern is suitable for chunky machines including the Bond and Simpleframe with or without a ribber. We used a Brother KH 230.

MATERIALS

Amberlyarn Forest Mohair
3 x 400g cones in Black (MY),
Crochet hook, if required.

The fibre content of this yarn is 70% Mohair, 26% Acrylic, 4% Polyester. For further details about local or mail order stockists, please write to the following address – Amberlyarn, Greendale Mills, Windhill, Shipley, West Yorkshire.

YARN THICKNESS

The base thread of this yarn is medium weight but for best results it should be knitted very loosely.

MEASUREMENTS

Back length – shoulder to lower edge 89 cm, 35 in.
Centre back seam to side edge 66 cm, 26 in.

TENSION

16 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7, keyplate 3).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

RIGHT SIDE FRONT AND BACK

Push 53 Ns at left and right of centre 0 to WP. 106 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, cast on by hand. Set RC at 000. K 118 rows.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 91 sts rem. K 3 rows. RC shows 178. Place marker at each end for shoulder line.

SHAPE BACK NECK

K 1 row. Cast on 4 sts at beg of next and foll 2 alt rows, K 1 row. Cast on 3 sts at beg of next row. 106 sts. K 170 rows. RC shows 356. Cast off loosely.

LEFT SIDE FRONT AND BACK

Work as for right side front and back, reversing shapings by reading left for right and right for left.

FRONT AND BACK BAND (MACHINE KNITTED OR CROCHETED)

Join centre back seam.
MACHINE KNITTED EDGING

Push 3 Ns to WP. With carriage at right and P side facing, pick up 3 sts from lower edge of left front opening edge and place on to Ns. Using MT-1 and MY, K 6 rows, pick up 3 sts to the left and place on to the same Ns. K 6 rows. Cont in this way up left front. Using MT-2, cont around back neck. Using MT-1, cont down right right edge to lower edge of opening. Cast off.

CROCHET EDGING

Work 2 rows of double crochet along both front edges and around back neck.

SIDE BANDS

Work as for front and back band.

LOWER EDGE FRINGE (MACHINE KNITTED OR KNOTTED)

MACHINE KNITTED FRINGE
Push Ns 18, 19 and 20 at left and right of centre 0 to WP. Using MY, cast on by hand. (You will have a strand of yarn stretching between Ns 18.0.18.) Using MT-1, K until long enough to go along lower edge of back ending with carriage at right. Cast off first 3 sts. Rejoin yarn and cast off rem 3 sts. Fold in half lengthways and cut through

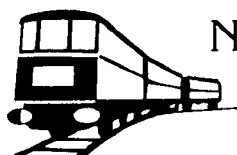


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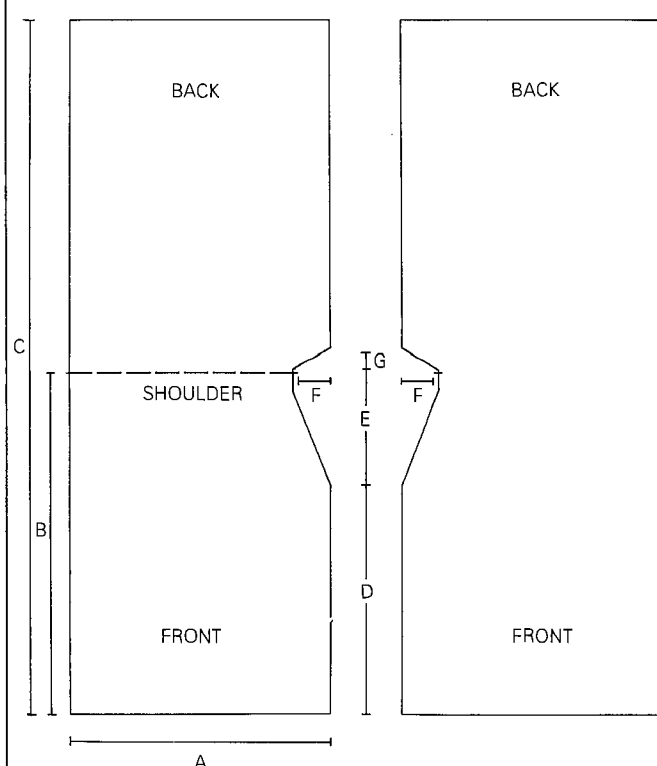
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A = 66 cm
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E = 30 cm
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the centre of long threads. You will now have 2 pieces of fringe. Sew one length of fringe to lower edge of back. Cut second fringe in half and sew sts to prevent unravelling. Sew to lower edge of fronts.

KNOTTED FRINGE

This may be made by cutting lengths of yarn approximately 40 cm long and looping them in bunches around lower edge.

PRESSING

With wrong side facing, pin out to measurements given and press carefully following spinner's instructions.

TO FINISH

Give garment a careful brush with a teazle brush making sure that it is brushed all over. Several light brushings are best.



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [81, 89, 97] Ns at left and right of centre 0 to WP. 146 [162, 178, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using C, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 4 rows. Using MC, K 22 [22, 26, 26] rows. Transfer sts for st st *. **MACHINES WITHOUT RIBBER** Push 73 [81, 88, 97] Ns at left and 73 [80, 88, 97] Ns at right of centre 0 to WP. 146 [161, 176, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 22 [22, 26, 26] rows. Using C, K 9 rows. Using MC, K 22 [22, 26, 26] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

2ND SIZE

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

146 [162, 178, 194] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Cont in Fair Isle patt. K 238 [238, 274, 274] rows. Cont in st st. Using MT and MC, K 1 row. RC shows 240 [240, 276, 276] and work measures 71 [71, 80.5, 80.5] cm, 28 [28, 31¼, 31¼] in.

SHAPE SHOULDERS

Cast off 46 [54, 59, 67] sts at beg of next 2 rows. Cast off rem 54 [54, 60, 60] sts.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 1 N at left and 73 [81, 89, 97] Ns at right of centre 0 to WP. 74 [82, 90, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 1 N at left and 73 [82, 88, 97] Ns at right of centre 0 to WP. 74 [83, 89, 98] Ns. Work as for back from * to *.

2ND SIZE

Dec 1 st at right edge.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

74 [82, 90, 98] sts.

ALL MACHINES

** Set RC at 000. Using MT, K 1 row. Cont in Fair Isle patt, K 109 [109, 125, 125] rows. RC shows 110 [110, 126, 126].

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 4th row until 46 [54, 59, 67] sts rem. K 20 [20, 28, 28] rows. Cont in st st. Using MT and

HIS 'N' HERS FAIR ISLE CARDIGAN

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Linaria 4 ply.

1 [1, 1, 1] x 500g cone in Arctic Grey for His or Grey for Hers (MC).
1 [1, 1, 1] x 500g cone in Grey for His or White for Hers (C).
5 Buttons.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as 4 ply.

MEASUREMENTS

To fit bust or chest 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 96 [106, 117, 128] cm, 37¾ [41¾, 46, 50½] in.

Length to shoulder 71 [71, 80.5, 80.5] cm, 28 [28, 31¼, 31¼] in.

Sleeve seam 45 [45, 50.5, 50.5] cm, 17¾ [17¾, 20, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

30 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

PATTERN NOTES

Punch card, as shown, before starting to knit.

FAIR ISLE PATTERN

Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle. Using MT+1 and with MC in feeder 1(A) and C in feeder 2(B), K 56 rows. Remove card. Insert punchcard 2 and lock on first row. Cont in st st. Using MT and MC, K 2 rows. Release card and cont in Fair Isle. Using MT+1 and with MC in feeder 1(A) and C in feeder 2(B), K 9 rows. Lock punchcard 2 on first row. Cont in stripes of 10 [10, 14, 14] rows C and 10 [10, 14, 14] rows MC, K 90 [90, 126, 126] rows. Using MC, K 2 rows. Release card and cont in Fair Isle. Using MT+1 and with MC in feeder 1(A) and C in feeder 2(B), K 9 rows. Remove card. Insert punchcard 1 and lock on first row. Cont in st st. Using MT and MC, K 1 row. Release card and cont in Fair Isle. Using MT+1 and with MC in feeder 1(A) and C in feeder 2(B), K 56 rows. Remove card. Insert punchcard 2 and lock on first row. Cont in st st. Using MT and MC, K 2 rows. Release card and cont in Fair Isle. Using MT+1 and with MC in feeder 1(A) and C in feeder 2(B), K 9 rows.

MC, K 1 row. RC shows 240 [240, 276, 276] and work measures 71 [71, 80.5, 80.5] cm, 28 [28, 31¼, 31¼] in. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [81, 89, 97] Ns at left and 1 N at right of centre 0 to WP. 74 [82, 90, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 73 [82, 88, 97] Ns at left and

1 N at right of centre 0 to WP. 74 [83, 89, 98] Ns. Work as for back from * to *.

2ND SIZE

Dec 1 st at left edge.

3RD SIZE

Inc 1 st at left edge.

ALL SIZES

74 [82, 90, 98] sts.

ALL MACHINES

Work as for Right Front from ** to **, reversing shapings by reading right for left.

SLEEVES

Push 48 [50, 51, 53] Ns at left and right of centre 0 to WP. 96 [100, 102, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT, K 1 row. Cont in Fair Isle patt and shape sides by inc 1 st at each end of next and every foll 5th row until there are 150 [156, 162, 168] sts. K 18 [13, 21, 16] rows. RC shows 150 [150, 168, 168] and work measures 39 [39, 43.5, 43.5] cm, 15½ [15½, 17¼, 17¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 66 [68, 70, 72] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 4 rows. Using MC, K 22 [22, 26, 26] rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [68, 71, 74] Ns to WP. Work as for Back from * to *.

ALL MACHINES

With P side facing, replace 96 [100, 102, 106] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

FRONT BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 15 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 4 rows. Using MC, K 2 rows. * Make a buttonhole over centre 3 sts. K 32 [32, 36, 36] rows. Rep from * 3 times more. Make another buttonhole over same sts as before. K 4 [4, 6, 6] rows. RC shows 138 [138, 156, 156]. Place marker at each end to indicate start of front shaping. K 152 [152, 168, 168] rows. RC shows 290 [290, 324, 324]. Place marker at each end to indicate shoulder. K 70 [70, 78, 78] rows. RC shows 360 [360, 402, 402]. Place marker at each end to indicate shoulder. K 152 [152, 168, 168] rows. RC shows 512 [512, 570, 570]. Place

TALKING POINT

ADAPTING PATTERNS AND STARTING TO DESIGN

One of the most dependable things that can be said about machine knitters is that not all knitters are alike. We all have good reasons for using the machine, ranging from filling in spare time to making a living, or simply addiction and there are all sorts of people knitting in all sorts of ways.

If we are knitting just for the love of it we may want to be creative and produce something really different or we may be a little nervous and prefer to knit things that obviously work, because there is a photograph to prove it and that makes two kinds of knitter. Those who have to make their machine work for them could be tied to turning out the same thing day after day and have no time or desire to try adapting, let alone designing. On

the other hand, like a growing number of workers, they may be itching to try something new to increase what may be a fairly steady income. That accounts for another two types of knitter. They may not have the same aims at the moment but the need to be creative on the machine does attack most people at some time, if only because a prospective customer chooses a pattern we haven't tried before.

A NEW LOOK FOR AN OLD PATTERN

Here she (or he) is, this client with ideas of her own, although we must agree, men are just as particular as women about what they like to wear. No doubt they will have brought a picture to show you just what they want. While you are still reeling from the shock that they think you are fully capable of producing a sweater with a picture of say, the group Bros or, at the other end of the scale, The Scream by Edvard Munch, instead of screaming you have to hang on to your senses while they also explain that they want it to zip up the front, instead

of being a sweater as shown and they'd like raglan sleeves rather than set-in sleeves, and so on and on!

Part of you is mentally shaking your head, but another part tells you that if you don't tackle this subject you are not only losing a customer but losing an opportunity to try something new and get paid to do so. When you have to work at something completely different and it takes much longer than other orders, always allow for the fact that if you have to work at something similar another time you won't be starting from scratch. Therefore, although the time taken to work at this project does not appear to justify the normal fee and vice versa, regard it as learning time also, and if, in fact, you can finish with a masterpiece as suggested above, you'll also earn stacks of praise and lots of new orders.

Take the pictorial problem first. If you have no experience of intarsia work at all, it's not advisable to tackle anything too exacting at first. On the other hand, the problems that arise with knitting pictures are pretty much the same whether the picture is large or small—mainly the tangling of yarns. Intarsia is a subject on its own and only you can decide if you want to become expert in this field. You will need to be able to draw just a little but there are lots of technical ways to get around this hazard. You can have a photocopy made which can be enlarged at the same time, then trace the picture outline on to graph paper. There are quite a few specialist graph papers available for knitters now with the grids marked out in typical machine knitter's rows and stitches so that you are provided with the true rectangles of knitted tension instead of squares. The picture diagram on square paper has to be elongated to end with the correct picture or you would achieve a squashed down effect. A great help to producing your own pictures is the Dawsons Grid System. This could make any picture available to you, with plenty of scope and other aids in the system it can be a splendid investment.

On the subject of pictures, can you explain delicately that you might need a license to use the illustration? You don't want to run into copyright problems. As for dividing up the front it's obvious that the picture can then only appear on the back unless you are particularly clever and can arrange for something to blend in on the front—say a picture of a musical instrument for a pop garment or some paint brushes etc. for the artistic jacket. Turning a sweater into a jacket isn't too difficult an adaptation to make, especially if you have a pattern making device to follow with your machine, such as the Knit Tracer, Knit Radar, or Knit Leader. Either use another pattern, if you prefer to work to the rows and stitches method,

finding one that suits the required garment, or work a sweater front but only one half at a time. The little extra width that will be provided by adding a zip fastener is hardly worth bothering about, it will only add about 1 cm, 1/2 in. to the front width and the edges can be neatened with a row of crochet each side.

As for altering the set-in armhole shaping to raglan, since in this hypothetical case the client hasn't shown you a specific pattern from which to work, all you need to do is follow any raglan sleeved pattern you already possess.

Perhaps worse than the customer with a line in masterpieces for his or her torso is the customer with a sweater that they love, or a knitting pattern they have seen, that they would like made up in a different yarn or pattern stitch. Knitters with some experience will have come across this problem before and if you have a shaping device it won't be at all difficult. All you need to do is to take a tension sample of the new yarn and pattern stitch, leave it to rest over-night and take a tension sample from it the next day. Once you have the tension, you can draw out the required shape and you are ready to start. If, at the same time, you write down the pattern as you go, you will have yet another pattern to add to your collection.

If you are faced with writing out the pattern from scratch because you do not possess a pattern shaper with your machine, the method starts in the same way but you will need to begin by roughly drawing out the finished shape of the garment piece by piece with the dimensions and calculate these from the new tension. The basic measurement required is the width across the back and front below any armhole shaping, plus any "movement". The movement is the allowance for body movement because you wouldn't want the garment to be skin tight—the minimum is five centimetres for an adult, rising to 15 centimetres for the popular baggy sweaters. If you are working to an existing pattern and merely altering the tension you will only need to multiply the existing dimensions by the new tension. The easiest example for this might be if the back is 50 cm across and the tension is 28 sts to 10 cm. The pattern would say, use 140 sts—i.e., 50×2.8 . If your new tension happens to be 32 sts to 10 cm, just calculate $50 \text{ cm} \times 3.2 = 160 \text{ sts}$.

This is a much safer method than trying a size smaller or larger in the new tension. And trying to obtain the original tension with another yarn could prove to be a disaster, especially with pattern stitches. Despite wanting to get on with an order quickly, this is one area that you cannot hurry. Using a different yarn is likely to result in a fabric that looks and feels quite different. Simply trying

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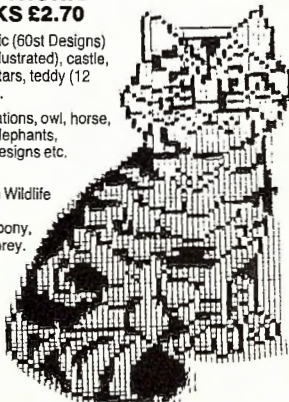
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to knit a pattern stitch to the same tension can produce a fabric that might be terribly floppy and loose or from the other end of the spectrum, something that's solid enough to stand up on its own, neither of which would enhance your reputation. It's worth a little extra time to get just the right tension and feel for a texture before altering the number of stitches to the new calculations.

THE LONG AND THE SHORT OF IT

It's not unusual to be asked to make parts of a garment longer or shorter. Accept the fact that your customer thinks they know best but do, gently, make sure that they understand that altering the pattern length might just change the whole look of the garment. Making a sweater shorter isn't a difficult job but does tend to make it look wider even though it may not be. Sometimes a garment has been designed with a special balance – if it's wide, following a current fashion trend, it might be extra long to keep the proportions correct. If the pattern is, indeed, one of the baggy sweaters it does need to be worked to the full width if not to lose the full effect and if your customer likes the idea but wants it with about ten centimetres taken off, it's really time to consider another pattern style.

Taking all these notions into consideration, if you are still faced with changing the lengths, think carefully about where you can make the alteration most conveniently. If it is over the length of a sweater or similar garment, you could simply take five centimetres off the body length, but if the armhole length is also too deep it would be better to take say four centimetres off the body and one centimetre off the straight part of the armhole shaping. Avoid doing this on raglan shaping, which has been calculated with great precision to make sure that after the shaping you are left with the correct number of stitches for the neckline. Added on rows can be placed in the same way. Don't forget to add the extra rows you are working, or omitting, to the number written on your pattern.

Sleeves may need to be lengthened and shortened, too. Read the pattern through first before taking out or adding rows. If any shaping begins about one centimetre after the cuff, whether it's knitted at the beginning or at the end of the sleeve, then you will have to alter the sleeve length above the shapings. Calculate how much straight knitting is worked after the increasings are completed, this doesn't always show on the diagram, but you can tell by the number of rows to be worked straight after the last increase. This needs to be a minimum of four to five centimetres. Will there be enough straight knitting for you to be able to play about with? If not, you

might need to arrange for increases to take place a little quicker. For example, if the increases are given as every 8th row, if you bring them to every 6th row, the increasing will be finished quite a few rows earlier and you can remove a few rows for shortening if necessary. For lengthening, you can add rows in the same way by working another row or so between the increases.

Nearly all machine knitters get around to this kind of alteration and adaptation at some time and some knitters will tell you that they cannot remember the last time they knitted something to an original pattern. Changes may be necessary because you start by making things for your children, then either the pattern isn't quite right for the child or its brother or sister wants "one the same" and if the size isn't given, you are expected to come up with an adaptation.

THE UNIQUE EXPERIENCE

Once you have begun to play about with pattern shapes and pattern stitches and have finally altered a design out of all recognition, you are entering the realms of designing for yourself.

Do not be misled into thinking that adapting somebody else's original pattern to your own size makes you a designer. What makes you into a designer is coming up with an original concept of your own and being able to write the pattern for it. If you have a good idea, perhaps for using a pattern stitch in a different shape, or a new colour pattern that you want to place on to a whole new shape and you can write the pattern down, then you are really making advances.

Using one of the shaping devices here can save you a lot of work, because the gadget will tell you when and where you need to shape while you concentrate on the pattern stitch. If, at the same time, you write down every step as you go, you can sort it out at the end into a recognisable pattern. This is not the usual way that designers work but it is one way of getting started.

If you have more time than most to spare, experimenting with patterns can be the quickest way to a new and, of course, unique design. When you have a pattern stitch that you like, even if it isn't original, don't discard it and go on to others until you have "worked this one to death". If it is a punch card, try it out with a variety of colours for Fair Isle, then a variety of yarns, thick and thin, smooth and nubby. If it is a lace pattern, perhaps it can be used for colour patterns? Have you tried it with weaving? Bearing in mind the variations on a punch card (trying it upside down too) you could spend hours on one card alone. If you keep the swatches and the relevant details you will begin to have a treasure box full of possibilities. All you will need then will be different shapes

marker at each end to indicate shoulder. K 134 [134, 152, 152] rows. RC shows 646 [646, 722, 722]. Using C, K 4 rows. Cast off.

MACHINES WITHOUT RIBBER

Using C, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 4 rows. Using MC, K 2 rows. * Counting from both edges, make buttonholes over sts 4, 5 and 6. K 32 [32, 36, 36] rows. Rep from * 3 times more. Make buttonholes over same sts as before. Knit until strip when slightly stretched, fits up front edge, across back neck and down front side, knitting last rows in C. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given.

Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

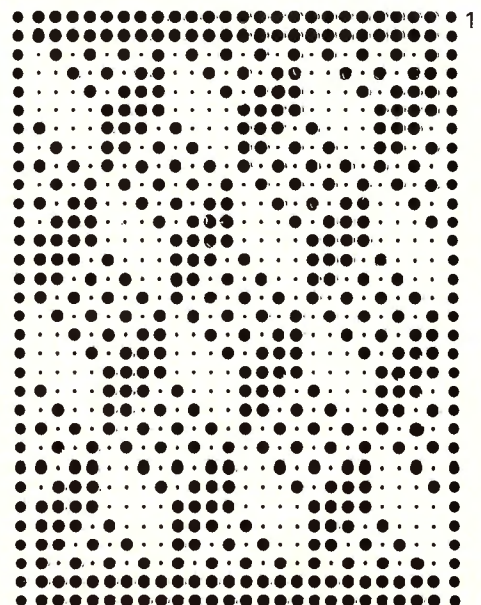
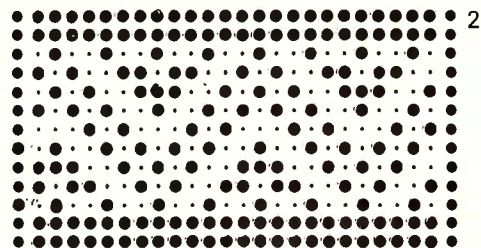
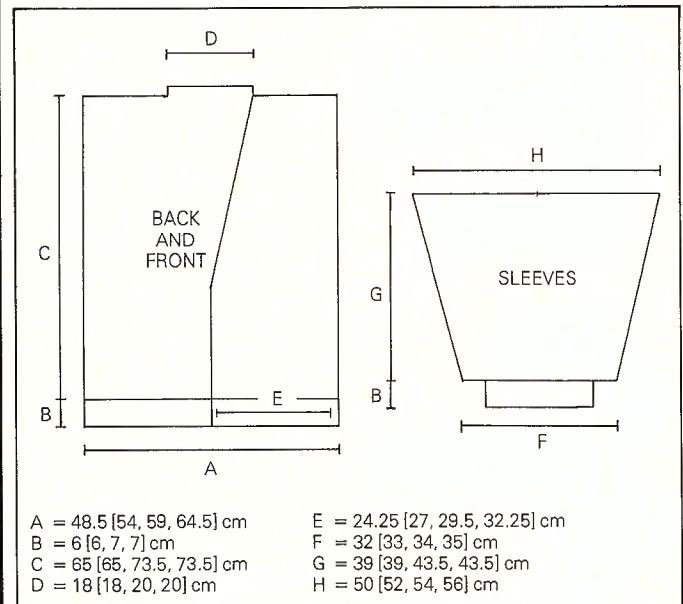
Sew front band into position with buttonholes on right front for woman or left front for man.

MACHINES WITHOUT RIBBER

Fold front band in half lengthways and sew into position with buttonholes on right front for woman or left front for man. Neaten open ends.

ALL MACHINES

Finish buttonholes. Sew on buttons.



7 TEENAGE SWEATER

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 82 [94] Ns at left and 83 [95] Ns at right of centre 0 to WP. 165 [189] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 36 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 82 [94] Ns at left and right of centre 0 to WP. 164 [188] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 73 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 165 [189] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Set RC at 000. Using MT, K 78 rows. Work measures 29 cm, 11½ in.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. 145 [169] sts *. K 110 rows. RC shows 190 and work measures 59 cm, 23¼ in.

SHAPE SHOULDERS

Cast off 50 [62] sts at beg of next 2 rows. Using WY, K a few rows in st st over rem 45 sts and release from machine.

FRONT

Work as for back to *. K 80 rows. 30 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 80 [92] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 50 [62] sts rem. Cast off. With carriage at right, unravel nylon cord over 15 Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement).

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber.

MATERIALS

Argyll Laser 4 ply
1 x 340g cone in No 494 Navy (MC).
Argyll Laser prints.
1 x 340g cone in No 707 (C).

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Argyll Wools Ltd., Priestley Mills, Pudsey, West Yorkshire LS28 9LT.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 105 [120] cm, 41¼ [47¼] in.
Length to back neck 59 cm, 23¼ in.
Sleeve seam 40 cm, 15¾ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

31 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit and purl side of knitting as right side of garment, as shown in photograph.

PATTERN NOTES

PUNCHCARD MACHINES

Punch card, as shown, before starting to knit.

ELECTRONIC MACHINES

Fill in pattern card as shown before starting to knit.

Push 37 Ns at left and 38 Ns at right of centre 0 to WP. 75 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 37 Ns at left and right of centre 0 to WP. 74 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 75 sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Set RC at 000. Using MT, shape sides by inc 1 st at each end of every alt row until there are 187 sts. K 11 rows. RC shows 123 and work measures 40 cm, 15¾ in. Place marker at each end. K 12 rows in patt or MC (see photograph). Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 140 Ns on both beds to WP.

Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 140 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 18 rows. Using MT-2, K 20 rows. Using MT-1, K 18 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

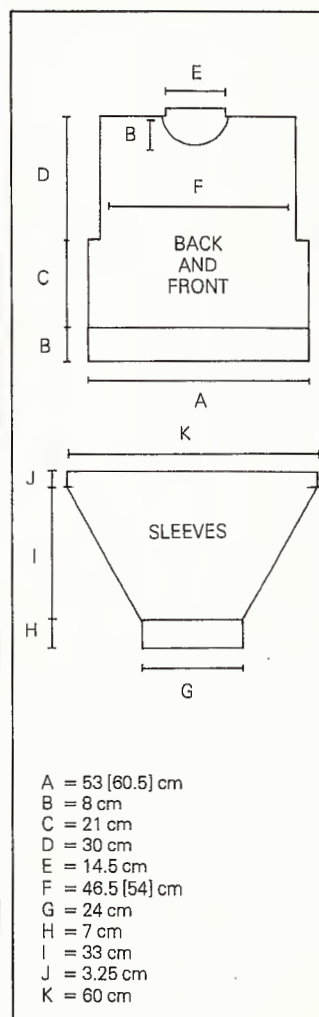
With K side facing, pick up sts around neck edge and place on to Ns. Using MT, K 5 rows. Using WY, K a few rows and release from machine.

PRESSING

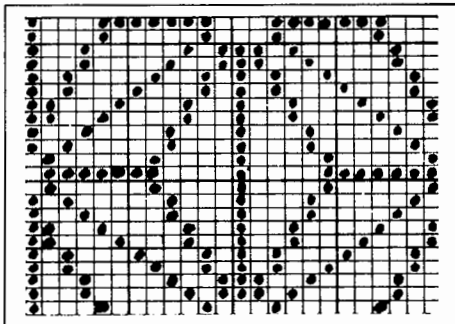
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join left shoulder and neckband



seam. Set in sleeves, sewing rows above markers to cast off sts on back and front. Join side and sleeve seams. Pin st st rows on neckband into position. Unravelling WY. as required, backstitch through open loops of last row worked in MC.



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8



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 69 [73, 76, 80, 84] Ns at left and right of centre 0 to WP. 138 [146, 152, 160, 168] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-7, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 69 [73, 76, 79, 84] Ns at left and 68 [73, 76, 79, 83] Ns at right of centre 0 to WP. 137 [146, 152, 158, 167] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 57 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 5TH SIZES

Inc 1 st at right edge.

4TH SIZE

Inc 1 st at each end.

ALL SIZES

138 [146, 152, 160, 168] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B) *.

K 198 [204, 214, 224, 224] rows. Cont in st st and MC, K 1 row. RC shows 200 [206, 216, 226, 226]. Cast off.

FRONT

Work as for back to *.

K 161 [167, 177, 187, 187] rows. 38 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 81 [85, 88, 92, 96] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 2 rows. Dec 1 st at neck edge on next and every foll alt row until 41 [45, 48, 52, 56] sts rem, K 4 rows. Cont in st st and MC K 1 row. Cast off.

With carriage at right, unravel nylon cord over 24 Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and

8

MAN'S PATTERNED SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Denys Brunton Magicolor 4 ply.

1 × 340g cone in 7GA (MC).

Denys Brunton De-Lux 4 ply.

1 × 400g cone in Dark Grey (C).

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Denys Brunton Designer Yarns, Moorland Mills, Law, Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in. Actual size 97 [103, 107, 113, 118] cm, 38½ [40½, 42, 44½, 46½] in.

Length to back neck 66.5 [68, 71, 74, 74] cm, 26¼ [26¾, 28, 29¼, 29¾] in.

Sleeve seam 51 [53, 53, 55, 55] cm, 20 [21, 21, 21¾, 21¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card before starting to knit.

carriage at right, set machine for 1×1 rib. Push 34 [35, 35, 36, 36] Ns at left and right of centre 0 to WP. 68 [70, 70, 72, 72] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-7, K 60 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 34 [34, 34, 36, 36] Ns at left and 34 [34, 34, 35, 35] Ns at right of centre 0 to WP. 68 [68, 68, 71, 71] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 115 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2ND AND 3RD SIZES

Inc 1 st at each end.

4TH AND 5TH SIZES

Inc 1 st at right edge.

ALL SIZES

68 [70, 70, 72, 72] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Shape sides by inc 1 st at each end of every 3rd row until there are 136 [140, 140, 144, 144] sts. K 23 [26, 26, 29, 29] rows. Cont in st st and MC, K 1 row. RC shows 127 [133, 133, 139, 139]. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 155 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000.

Using MT-6/MT-7, K 20 rows. Transfer sts for st st. Using MT-1, K 1 row.

MACHINES WITHOUT RIBBER

Push 155 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 9 rows. Using MT-2, K 19 rows. Using MT-1, K 9 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

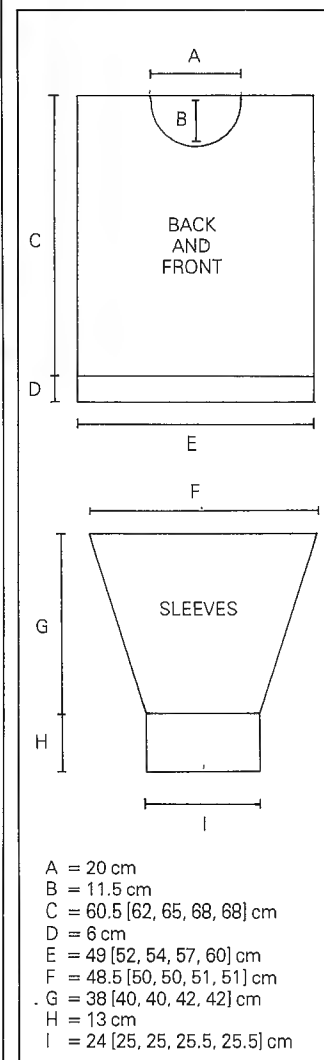
With P side facing, pick up 155 sts around neck and place on to Ns. Using MT-1, K 1 row. Using MT+1, K 1 row. Cast off.

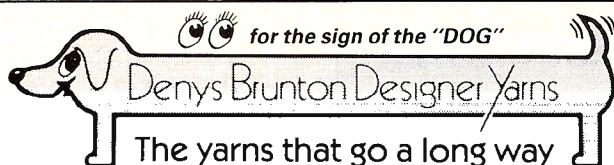
PRESSING

With wrong side facing, pin out all pieces to measurements given. Cover with a damp cloth and leave until completely dry.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.





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CLUB LINE

U-KNIT 2 CLUB

'We are a fairly new club in
Edinburgh and meet on the
second Monday of each month
from 1pm to 3pm and the fourth
Wednesday from 7pm to 9pm,'
writes correspondence secretary
Rona Brown. The club's base is
Wester Hailes Education Centre.
If you are interested in going
along you can write to Rona at 11
Broomhouse Park, Edinburgh
EH11 3RU.

SOLENT KNITTING CLUB

Susan Eves writes: 'We are a
newly formed club. At present we
have 14 members and meet in
each other's homes. When we
have more members we will be
meeting in the local church hall.
We are an enthusiastic group of
both machine and hand knitters
and would welcome new
members. Anyone who is
interested in joining can contact
me and I will be delighted to give
them more details.'

Susan's address is 38 Gordon
Road, Gosport, Hants PO12 3QF.

HASTINGS MKC

Brenda Woollett has written to tell
us about the club's 7th Seminar.

'Now the dust has settled on
our 7th Seminar we would like to
thank everyone for their support.
To our old friends, it was very nice
to welcome you all again this year,
and to those of you for whom it
was your first visit, we hope you
found it profitable and also
enjoyable.

'As you are all aware it is not
run as a charity exercise, but
being non-profit making, after
expenses we give the remaining
money to local charities of the
club members' choice.

'We are delighted again this
year to be able to donate £1,500
each to the local ambulance
service towards cardiac
equipment and to Hastings
Voluntary Association for the
Blind who have opened another
day centre for the elderly blind
and need money to refurbish it. This
makes a total of £6,000 raised
over the last two seminars. We
have to thank everyone for their
generosity in helping us to
achieve this wonderful sum.

'Next year's date for your diary
is October 14th/15th when we
will be holding our 8th Seminar.
Many have already expressed a
wish to attend in '89.

'We have found it very

gratifying to receive many
encouraging comments. This
year, due to so many national
exhibitions was a testing time, it
has proved to be the best yet!

WHITE HORSE MKC

This club meets twice a month -
on the second and fourth
Thursdays - at 7pm to 9pm in St
Aldhelm's Hall, Edgeware Road,
Swindon. Club secretary, Dawn
Lawrence, has written to tell us
about them.

'Our club has been in existence
for over nine years. We have a
committee who run it. We are in
the process of arranging a mini
fashion show/auction to raise
money for our local hospice. Over
the past years the club has been
busy raising money for local
charities. Although we have about
20 members we are keen to
welcome new members.'

If anyone is interested in going
along they can write to Dawn at
14 Shrewton Walk, Penhill,
Swindon SN2 5LZ.

CARRIAGE MKC

The club, which is based in the
Fareham and Gosport area in
Hampshire, held a fashion show
last autumn and donated funds
from the event to the Wessex
Body Scanner Appeal. Iris Bishop
also went to their club meeting in
the middle of November.

If you would like further details
of the club and its activities you
can write to the vice chairman,
Jean Hoath at 65 Brookers Lane,
Peel Common, Gosport, Hants
PO13 0PQ.

ODD BALL GROUP

This club, based at Strood,
Rochester, held their first meeting
in the middle of October for a trial
period of six months. They meet
on the second Wednesday in the
month at St Francis Church Hall,
Galahad Avenue, Strood from
7.30pm to 9.30pm.

Mrs Chiverton tells us that the
pun in the name of the club is
intentional and that their logo is a
bumblebee - 'We'll bumble
through, although we have never
organised anything before. And a
bumblebee is an oddball as he
shouldn't be able to fly, but does,
quite well.'

If you'd like to know more
about the club you can write to
Mrs Chiverton at 19 Elaine
Avenue, Strood, Rochester, Kent
ME2 2YW.

OFFERTON KC

The club meets at the Dailstone Centre, Lisbon Lane, Offerton, Stockport on the second and fourth Tuesdays of each month from 8pm to 10pm. Club organiser, Ann Brocklehurst, tells us that they are a small club who are hoping to expand their membership. They have already expanded because they now meet in a school centre, rather than in Ann's home. They organise a full programme – one evening they had a demonstration from Jones + Brother on ribber work.

If you are interested in going along you can write to Ann at 1 Whalley Road, Offerton, Stockport, Cheshire SK2 5ST.

SALFORD KNITTERS

This club meets twice a month on the second and fourth Thursdays between 7.30pm and 9.30pm. They get together at St Lukes Church Community Centre, Liverpool Street, Salford. Anyone interested in going along can contact the secretary, Pat Dugdale at 169 Weaste Lane, Salford M5 2JP.

DAVIGDOR MKC

The new secretary, Mrs J Marshall, has written to tell us that the club has changed their venue to Room 5, Connaught Adult Education Centre, Connaught Road, Hove. They meet weekly on Tuesdays from 1.30pm to 4pm.

They would be pleased to hear from other clubs about speakers for their meetings and any information about running a machine knitting club. Any clubs who can help are asked to write to Mrs Marshall at 26 Ferndale Road, Hove.

BURY KNITWITS

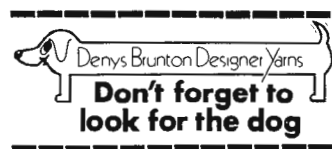
The club held a fashion show in November with proceeds going to the Booth Hall Children's Hospital Scanner Appeal. Any readers in the area who would like to join the Knitwits are very welcome. Their meetings are held on the first and third Tuesday each month at 7.30pm at Machine Knitters World, 9 Broad Street, Bury, Lancs BL9 0DA. For further information you can ring Mrs Maureen Walker on 061-797 8049 or Mrs Kathleen Jones on 061-761 2513.

ARDLEIGH KNITTAHOLICS

The Knitaholics get together on alternate Tuesdays from 7.45pm to 10pm at the Ardleigh House Community Association, Ardleigh Green Road, Hornchurch, Essex. For further details contact their club leader, Mrs Deidre Brown, at 57 Birch Crescent, Ardleigh Green, Hornchurch, Essex RM11 2NQ.

CLUBS IN YORKSHIRE?

Elaine Leeming writes: 'I have had my knitting machine now for nearly a year and am getting along quite well. I would like to talk to other knitters and wonder if there is a club in my area – Leeds, Bradford and Yorkshire generally.' Any clubs in this area please write to Elaine at 17 Cross Flatts Avenue, Beeston, Leeds LS11 7BT.



CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623, Maidenhead, Berkshire SL6 8YZ

Please add the following details to the Clubline Directory.

Name of club

Full address of club meetings

Monthly date(s) of meetings

Time of meetings

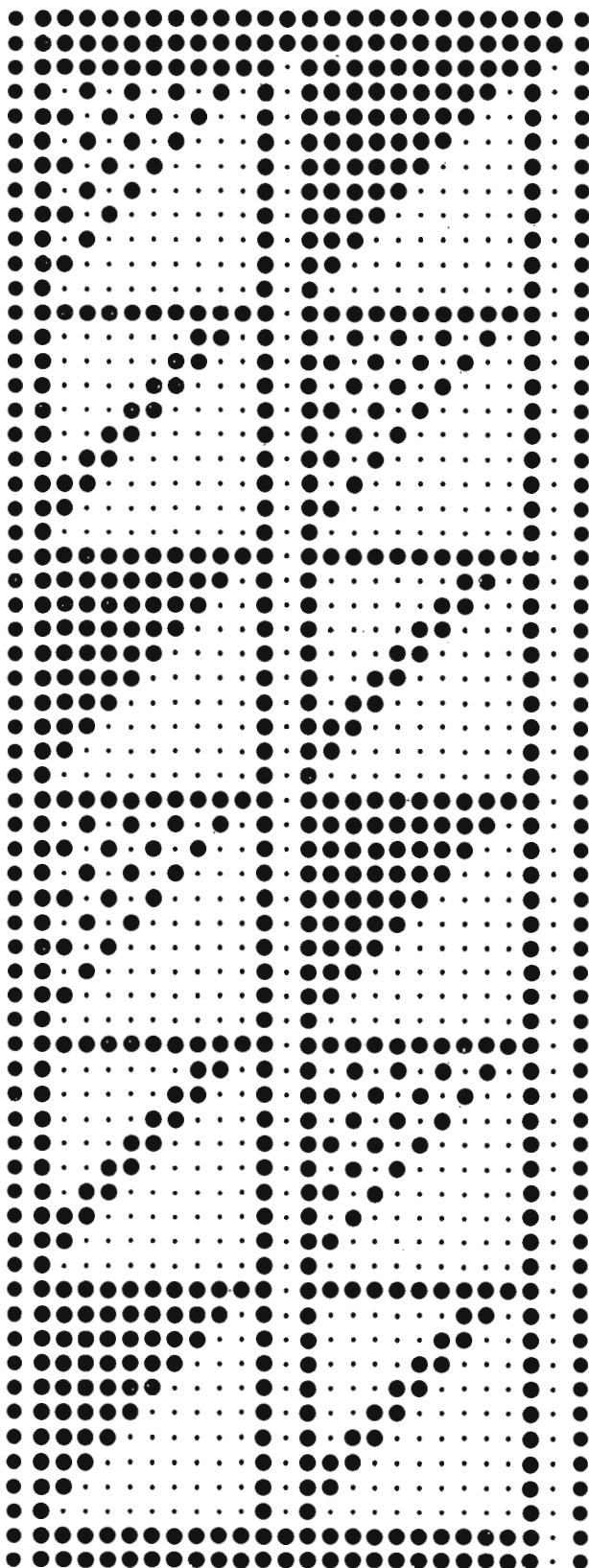
Club leader or secretary's full name and address

Telephone number

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MERRY CHRISTMAS – 50 festive designs including Santa, reindeer, robin, snowman, fairy, fir trees, candles, bells, holly, hearts, mistletoe, angels, church, choir boys, snowflakes, teddy bear, gingerbread man, toy soldiers, trumpet, toy horse, drum, pudding, balloons, crackers etc. £2.50

WHERE DID YOU GET THAT HAT? – (machine knitters only). With her basic hat pattern and 20 original punchcard designs, Wendy describes tried and tested ways to create a small business from the sale of knitted bobble hats. (Hat pattern for single bed machines is suitable for beginners and experienced knitters.)

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CATALOGUE/COLOURING BOOK – Contains full details of all the above punchcards and includes a random sample (170 line drawings) for children to colour. 80p

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Containing punchcard and electronic graphs

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COUNTRYSCENE ELECTRONIC – As its name suggests this book is for electronic machines only. Designs include – fox, pony, badgers, seagulls, ladybirds, butterflies, owls, lapwing, rabbit, poppyfield, daisies. Several are 60 stitch repeat patterns. Electronic graphs only. £3.95

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WENDY PHILLIPS

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NEW

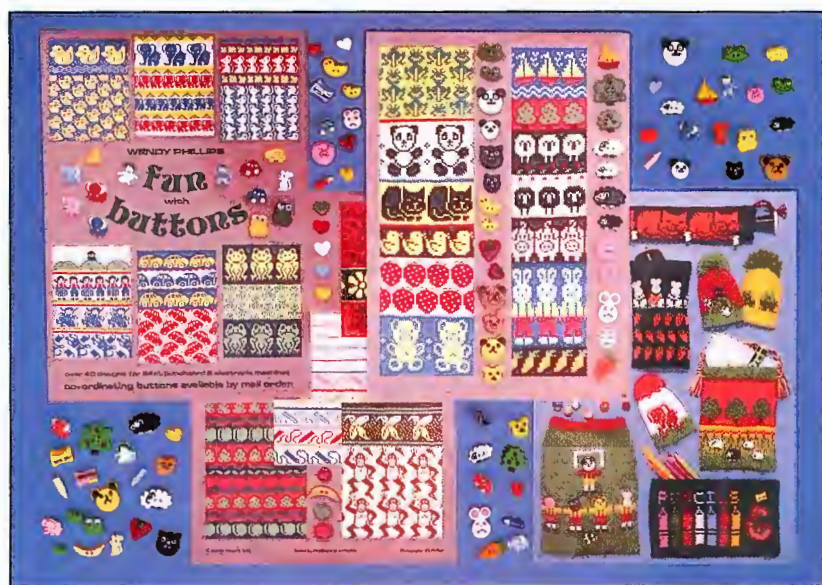
ZODIAC SCARVES

24 stitch and electronic graphs

Wendy has used the 12 signs of the zodiac and several dozen small designs to decorate scarves. Simple scarf pattern and instructions for making the decorative fringes are included. ZODIAC SCARVES contains 4 coloured pages £3.95 inc. p&p (ordering details opposite).



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24 stitch and electronic graphs

Over 40 pictures designed to coordinate with a unique collection of buttons. Buttons available in shops, or from Wendy by mail order (order form in each book). FUN WITH BUTTONS contains 4 coloured pages £3.95 inc. p&p (ordering details opposite).

BATWING TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Denys Brunton Tahiti 4 ply.
1 [1, 1, 1, 1] x 400g cone in main shade (MY).
Motif from beaded Motifs, 3 Village Green, Canewdon, Rochford, Essex SS4 3QF.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3OR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 86½ [90½, 94½, 101½, 107½] cm, 34 [35¾, 37¼, 40, 42¼] in.
Length to back neck 59.5 cm, 23½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 41 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

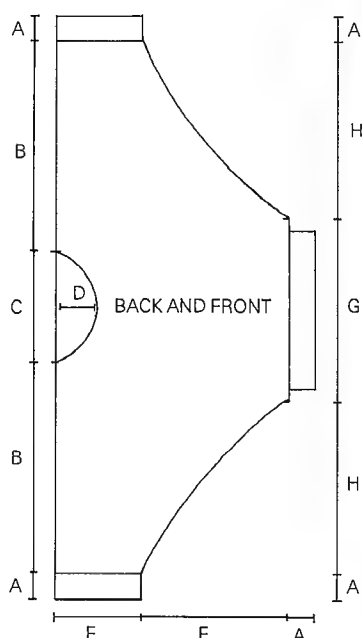
We used purl side of knitting as right side of garment.

PATTERN NOTES

Punch card as shown before starting to knit.

BACK

Push 49 Ns at left and 3 Ns at right of centre 0 to WP. 52 Ns. Using MT and WY, cast on and K a few rows ending with carriage at left [left, right, left, right]. Set RC at 000. Using MY, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in tuck st. K 25 [27, 26, 25, 22] rows. Inc 1 st at beg of next and every foll alt row until there are 120 sts. K 1 row. RC shows 163 [165, 164, 163, 160]. Cast on 20 sts at beg of next row. 140 sts. K 36 [40, 44, 51, 57] rows. RC shows 200 [206, 209, 215, 218] *.



- A = 6 cm
- B = 48.5 [50, 50.75, 52.25, 53] cm
- C = 26 cm
- D = 10 cm
- E = 20 cm
- F = 33.5 cm
- G = 43.5 [45.5, 47.5, 51, 54] cm
- H = 39.75 [40.25, 40, 39.75, 39] cm

Place marker at left edge. K 106 rows. Place marker at left edge. K 37 [41, 45, 52, 58] rows.
** RC shows 343 [353, 360, 373, 382]. Cast off 20 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 52 sts rem. K 26 [28, 27, 26, 23] rows. RC shows 506 [518, 524, 536, 542]. Using WY, K a few rows at st st and release from machine **.

FRONT

Work as for back to * reversing shaping by reading left for right and right for left.

SHAPE NECK

Dec 1 st at neck edge on next 26 rows. K 55 rows. Inc 1 st at neck edge on next 26 rows. K 36 [40, 44, 51, 57] rows. Work as for back from ** to **.

WELTS

Push 113 [119, 125, 131, 137] Ns to WP.

* Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 48 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row *.
With wrong side facing, pick up 113 [119, 125, 131, 137] sts along lower edge and place on to Ns. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Push 170 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 5 rows. Using MT-2, K 11 rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. With wrong side facing, pick up 170 sts around neck edge and place on to Ns. Using MT, K 1 row. Cast off.

CUFFS

Join left shoulder and neckband seam.

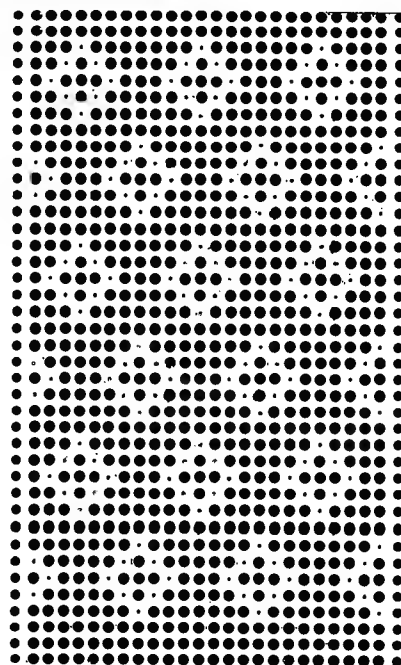
Push 71 Ns to WP. Work as for welt from * to *. With wrong side facing, replace 104 sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side and sleeve seams.







LET'S TRY INTARSIA

PRETTY POOCH

Hello everybody and thank you all for your letters. I feel I know you all so well now and love the camaraderie!

This month's intarsia design for you to try is Pretty Pooch. He's gorgeous, but you do need a little patience to knit him. Try him – he's suitable for all ages and well worth the effort. I used Argyll yarn this time, Chunky Ferndale in cream. It's lovely yarn with a nice handle and is 85% Courtelle, 15% Pure New Wool. I've used golden winter colours, but he'd look equally good in bright red with

royal blue ears and a gold hat. I made tiny pom-poms for his tail and hat as finishing touches.

There are three important rules to remember throughout the series. Please read through them carefully before you start to knit.

RULE 1 Although you can use a variety of textures, you must keep the same tension throughout your knitted picture. If you're using four ply yarn to knit your garment, you must use a four ply or equivalent thickness for your picture.

RULE 2 Take great care not to mix yarns that should be washed with those which should only be dry

cleaned. Machine-washable yarn should not be mixed with hand wash only yarn.

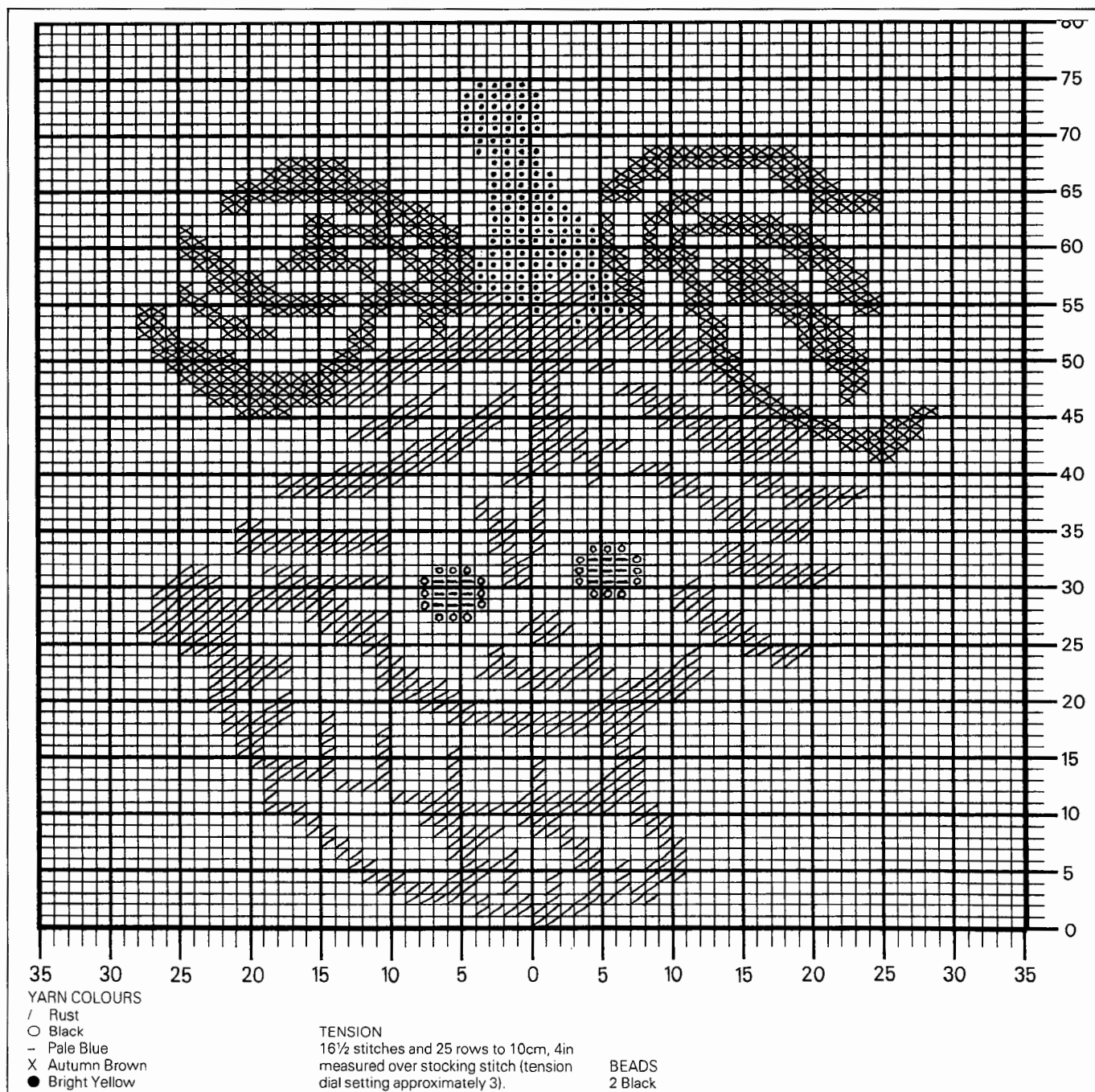
RULE 3 This is probably the most important rule – before you start knitting, make absolutely sure that the colours you're about to use are fast. Nothing will be more disappointing than to spend a long time knitting a complicated picture, only to find your efforts have been ruined in the first wash.

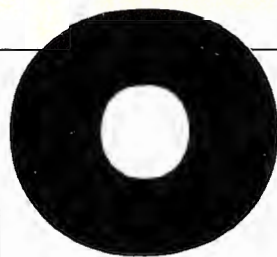
As a guide to the finished size of the motif, standard gauge knitters should expect it to be approximately one size larger than the graph. You'll find that Pretty

Pooch will be about two and a half sizes larger than the graph if knitted on a chunky machine. For this reason, I don't think he's suitable for a child. If you use an electronic machine, Pretty Pooch will fit on to a mylar sheet. Why not try him in black and white? I'd leave out the centre of the eyes and Swiss Darn in bright blue with a bead for the pupil. You'll have long floats knitting him this way, so I suggest backing your motif in lightweight Vilene.

Don't forget, several rows a day keeps the blues away!

Thelma Dawson





VER TO YOU

Dear Anne

Thank you, thank you, thank you for printing that letter from a Glasgow husband in the October issue. Now I know I am not alone in the world and I may go ahead and found a Cardonald College Machine Knitting Widowers' Aid Society . . . there must be many poor souls in need of help having lost their wives to that place.

Without doubt, NWRAC is responsible for starting a new cult in the West of Scotland and one day, sociological circles will discover it, recognise its importance and try to record it for posterity. So that this record is as accurate as possible I urge every knitting widower to get all the ins and outs . . . sorry, tos and fros, on paper before the story degenerates into distorted legend. I enclose some observations to support and add to those already printed.

The telephone bill will double for the duration of the course. All stages are processed by telephone. Telecom has a sensitive device called knitradar which detects knitting calls and reverses the charges. How else

could the bill double when all calls are incoming calls?

It is possible to assess the progress of the knitter by measuring her output. The more expert she becomes, the less she will knit. The Cardonald School of NWRAC is the Nouvelle Cuisine of stitchcraft. It is rumoured that the Tate is going to give half a million for a collage of eight dropped stitches from purest botany wool. For the knitter, the deep almost religious experience comes from the agony of planning, choosing, designing, drafting, blocking, etc: knitting is incidental.

Completed garments are not for wearing. They may be exhibited or discussed at great length. They will have special hangers in special storage beside dozens of others which appear by some as yet unexplained magic. They will hang there in mystic preservation . . . who would be so unfeeling as to wear such precious articles?

You will need bookshelves, bookshelves and perhaps more bookshelves. Knitting books are more relevant to the experience

than the Little Red Book to a Chinese Revolutionary. Transportation to a higher plane of ecstasy can be speeded up by buying ancient Japanese tracts in the original Japanese. It would seem that NWRAC knitters have the gift of tongues.

Grot shops must be visited. (Since Reggie Perrin, all craft shops are grot shops until given the nod of approval.) A visit to a grot shop is an embarrassing affair. There is no intention to buy. Garments are turned inside out; fingers run up seams; ribs are gently pulled and dropped stitches are tutted at. Things get worse when an expert assistant tries to impress.

"Is anything wrong madam?"

"Look at that seam . . . run up on a sewing machine with cotton . . ."

"I can assure you that it was carefully hand crafted . . ."

"It was done on a machine . . . in fact if you look at the neckband you can tell it was a Jonesmaster 995 . . ."

"To our very own special requirements . . . it is unique."

"Come off it. The pattern was in M.K.M. last February . . . it is about as unique as a plain loaf . . ."

"This yarn is of the highest quality . . ."

"You are right there . . . what a pity they wasted it."

Where does one hide?

To be serious, perhaps this is

just what these places need. The Scottish Tourist Board could do worse than send an NWRAC trained missionary round the country to draw attention to the fourteen sweaters and ten club hats before bedtime junk which does nothing for the good name of the Scottish knitwear industry.

Again, seriously, I am astounded by what these ladies turn out. After three years of torment they produce garments of unbelievable quality and style. No wonder they won't part with them. Anyone with any interest in the craft of machine knitting who is in the Glasgow area in early summer would find a visit to the exhibition of students' work well worth while. It is craftsmanship of the highest order.

Your correspondent wanted a cardie . . . how ordinary! I have it on good authority that one of the lads got a set of genuine lambswool longjohns . . . What can I get to beat that? Like the other fellow I must ask to remain anonymous. I have no doubt that "the force" is with these freaks and I am sure that if they put the side levers back, the up levers down and the Russell levers at Regulo 4 I could end up as a knitted furry bunny in a grot shop.

Yours sincerely
Tension Swatch

(and if you print my name I'll put nylon monofilament round and round your pattern drums . . . so there!)

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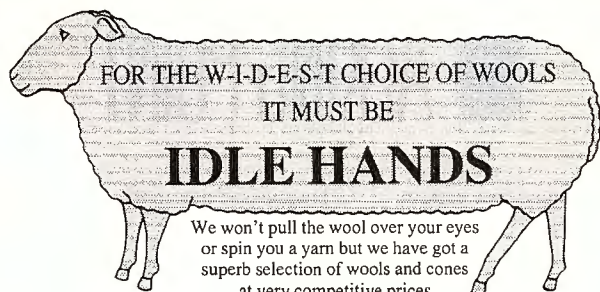
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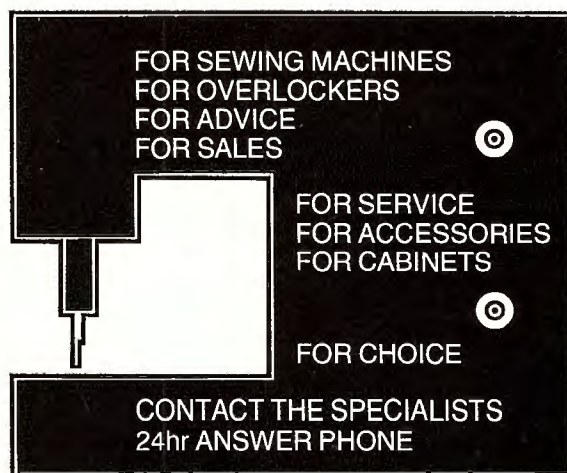
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TALKING POINT

and with these new pattern stitches, a permutation of pattern ideas.

None of this is new, you might say, all you need is the time to do it. One of the things that designers have in common, besides the need to make a living that is, is that they design because they cannot help themselves. That is not to say that new ideas pour out of them as from a waterfall – far from it. It is true that every so often a dream of an idea floats out of their brain along their arm and on to the drawing board but in between they have to keep at it, making samples and doing rough drawings until the big idea happens.

If you watch a fashion show – the BBC Clothes Show on television is as good a place as any – and study the clothes, you will see that the top designers do not show a constant display of completely different garments. Each idea is worked out to the full. You could see as many as six models on the catwalk, each wearing a variation of the same theme. If the designer has

visualised garments in say, pink and white stripes, all the girls will be wearing a version of the same design but each one different in some way – maybe the stripes will be vertical in one design and horizontal in another, the stripes as a straightline skirt for one, screwed up into a “swooshy” top for another.

Start out with one swatch and keep at it until you feel you have exhausted all you can do with it. Once you have the samples, after taking down the technical details – after all, you want to be able to repeat it – try pulling them and moving them and placing them other than the normal up and down. Seeing your pattern stitch from another dimension may make you want to design a garment a new way, instead of the classical way. You could try sideways, or in patches, or working sleeves from seam to seam.

There are absolutely no rules and anything goes but the best and most original designs that we shall never see are those that are still in your head.

Shelagh Hollingworth

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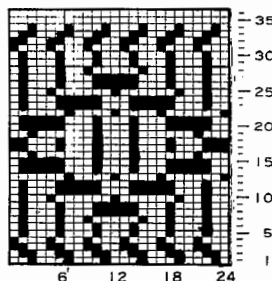
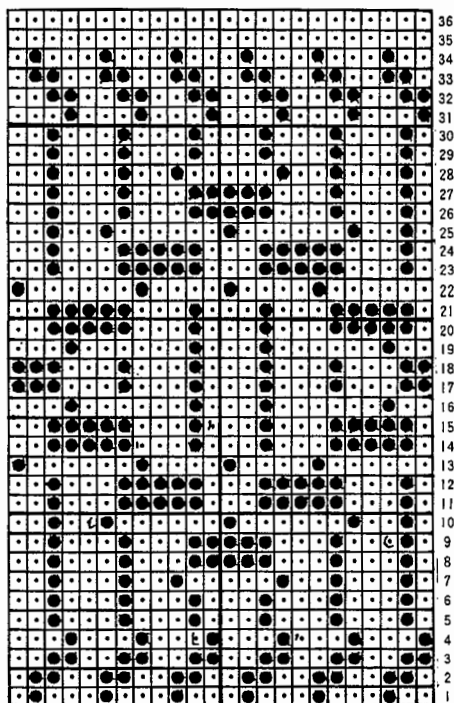
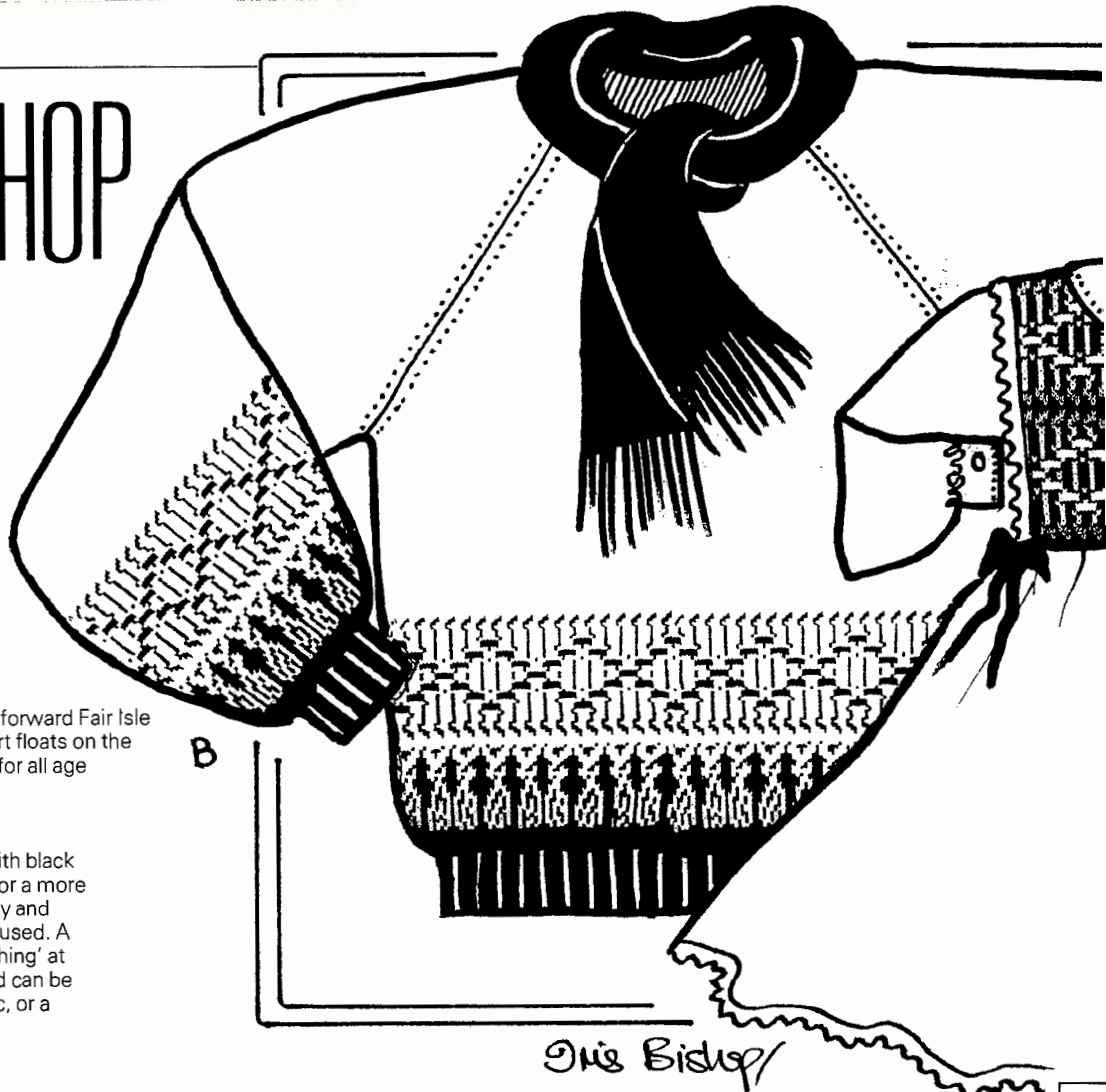
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IRIS BISHOP SPECIAL

I know that many machine knitters are interested in other craft activities, such as sewing, patchwork, smocking etc. I have therefore taken the idea of 'smocking' to create a Fair Isle design which can be used either as a border design or as an all-over fabric. I have teamed it up with a 'fringed' border design to give a more decorative 'look' to a straightforward Fair Isle fabric. Both designs have very short floats on the back, as usual, and so are suitable for all age groups.

Colours

The designs look most dramatic with black and white as the main colours, or for a more subtle look, natural colours like grey and cream, or brown and beige can be used. A third colour is needed for the 'stitching' at the top and bottom of design A and can be any bright colour like red, green etc, or a contrasting type of yarn, like lurex.



Design A

Starting at row 1 of card A –

rows 1-4 = white (or other light colour) in feeder 1, red (or other bright colour) in feeder 2.

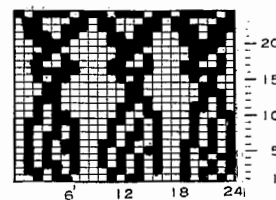
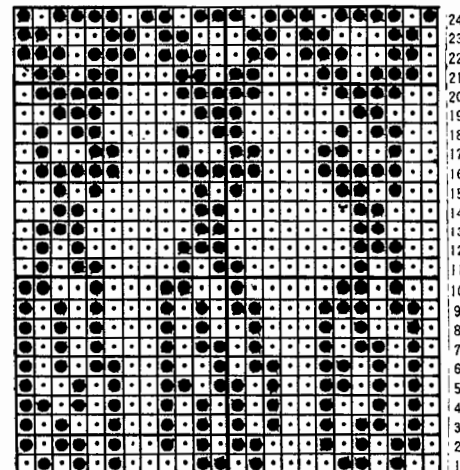
rows 5-30 = white in feeder 1, black (or other dark colour) in feeder 2.

rows 31-34 = white in feeder 1, red in feeder 2.

rows 35-36 = white knits in feeder 1 only.

For an all-over fabric, repeat card from row 1.

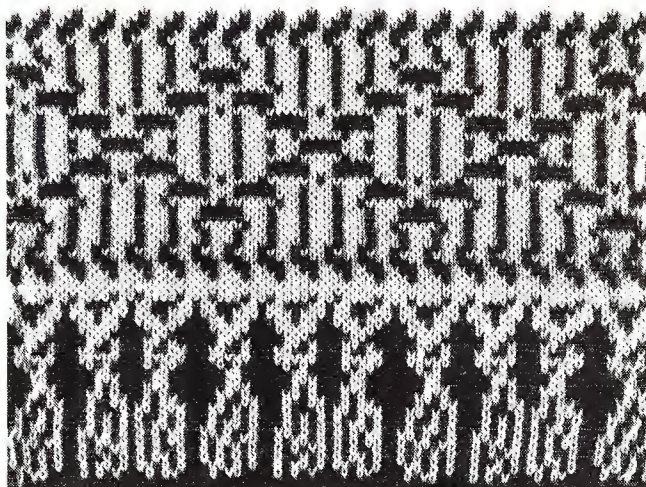
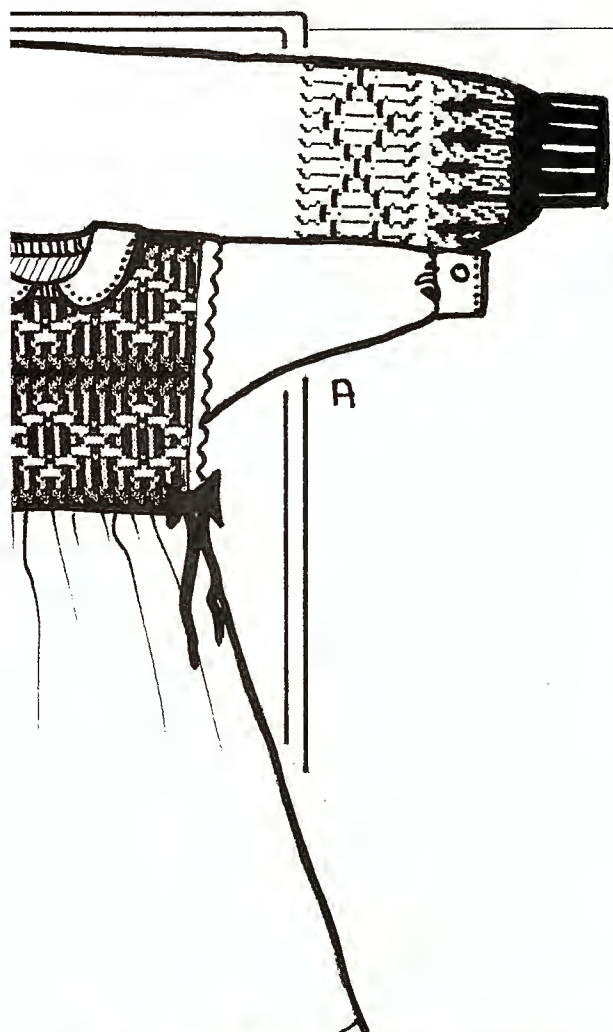
NOTE:- This design looks equally attractive using black as the main colour (in feeder 1) and white as the contrast colour (in feeder 2), as illustrated.



Design B

Knit welts in black.

Knit card B (24 rows) with black in feeder 1 and white in feeder 2. Knit 2 rows plain white. Knit once through card A as described above and then continue in plain white.



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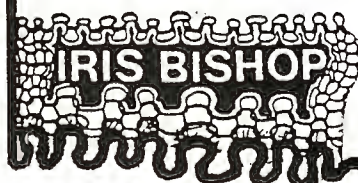


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An illustrated list of these and other designs for electronic and Passap/Pfaff machines is available. Prices include P&P.



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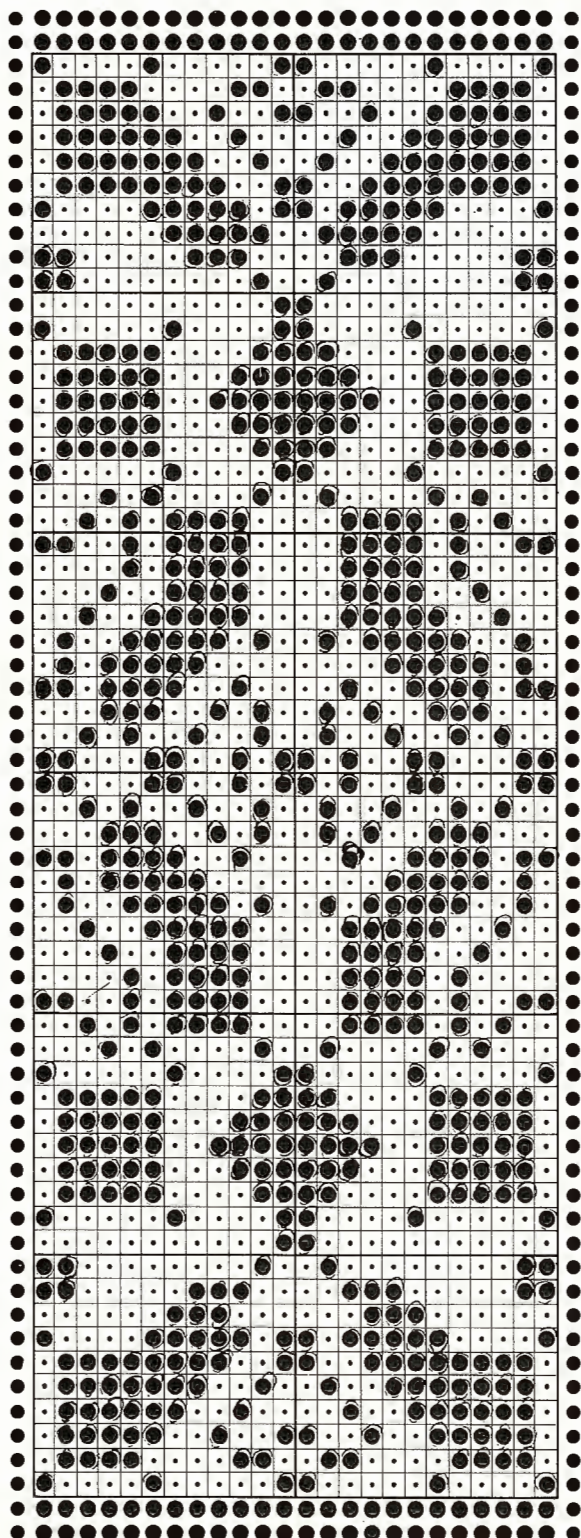


10 WOMAN'S SWEATER

We recently introduced you to the designs of Fran Francis and we're including one of her striking designs each month. For this issue, we've again chosen Forsell's Shamal and knitted it to the instructions given on page 24 of our December 1988 magazine. This lovely, versatile yarn is a blend of 80% Acrylic, 20% Wool and if you'd like further information, please write to T Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

For the benefit of our new

readers, we introduced Fran to you in our November 1988 issue. Her designs are extremely popular at knitting shows, clubs and conventions throughout the country and we're pleased to bring you one of her exclusive designs each month. We include sets of instructions, as required, but don't necessarily repeat them every month. You can try out Fran's new punchcard design on our design or any style of your own and we're sure you'll enjoy Fran's Pattern Parade this month.



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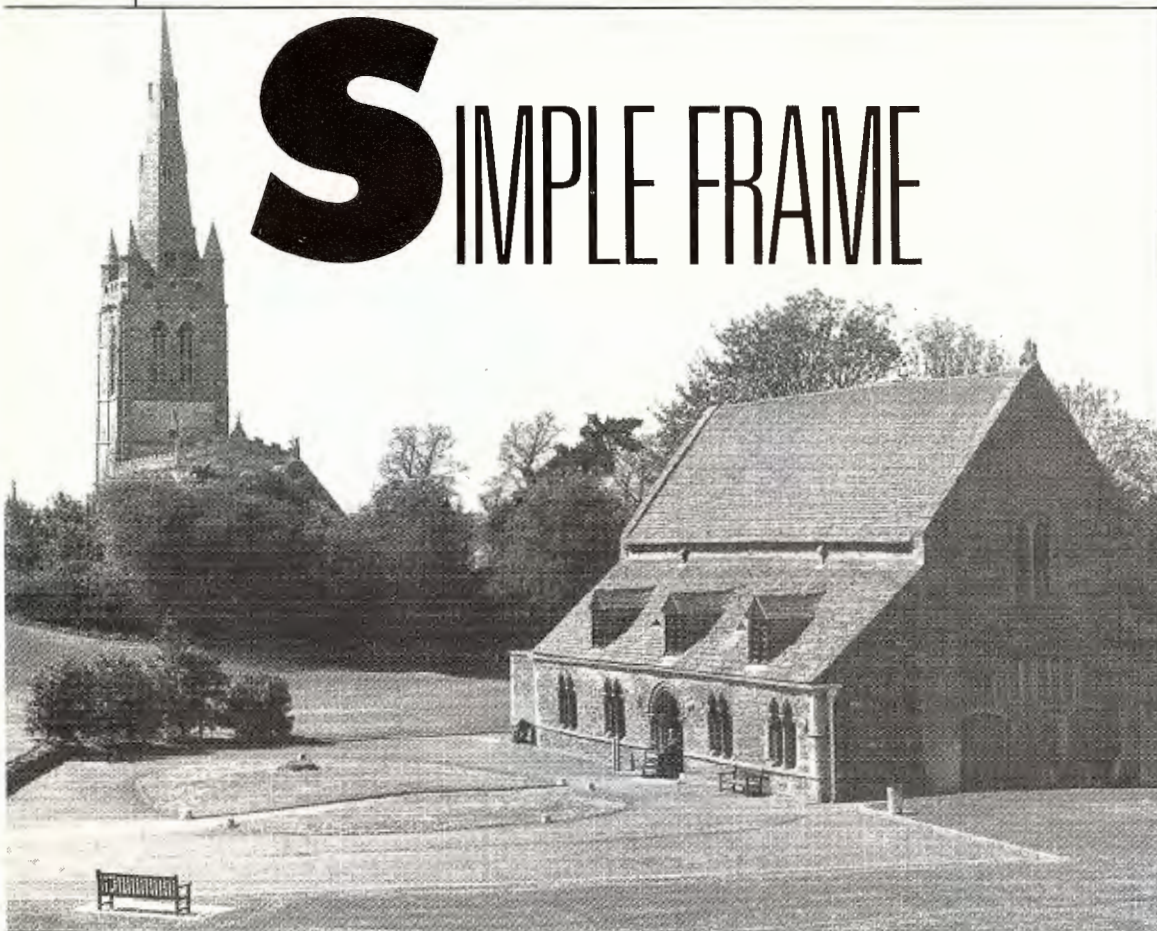
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SIMPLE FRAME



LET'S TRY CASTING OFF

One of the first techniques a beginner has to master is casting off. It's extremely important that the finished edge is secure. However, it also needs to be neat and relatively elastic to 'move' with the rest of the garment. Machine knitters use several different methods and most of them can be easily adapted for Simpleframe knitting.

SINGLE BED CAST OFF

Achieving the correct elasticity of a cast off edge requires patience and practise. An edge which is too tight will be significantly narrower than the knitting and no amount of pulling and stretching will remedy this. In fact, it's more likely that the stitches will break and spoil the garment. Owners of the single bed model may like to try this method to help overcome a tight cast off edge.

STEP 1

Transfer the first stitch on to the second needle. Push the empty first needle as far forward as it will go (the equivalent of holding position on a conventional single bed machine). Make sure the latch is closed then wrap the end of yarn anti-clockwise around the empty needle. Lay the yarn over the hook of the second needle (holding the first and second stitches) and pull it through. There is now a loop of yarn around the first needle and one stitch on the second needle.

STEP 2

Transfer the second stitch on to the third needle. Push the empty second needle as far forward as it

will go, close the latch and wrap the yarn anti-clockwise around it. Pull the yarn through the two stitches on the third needle. There is now one stitch on the third needle and a loop of yarn around the first two needles.

Continue in this way across the row until the last stitch has been worked. Break off the yarn and pull it through to fasten off. Finally, with all latches closed, pull the loops off the empty needles. The finished edge will be neat and loose.

DOUBLE BED CAST OFF

Most knitters find a double bed cast off easier to control, although the constant transfer from one bed to another can be tedious. Don't be tempted to abandon these transfers – they are important and help to produce a neat, elastic edge. Let's assume that the last edge stitch of your rib knitting is on the bed farthest away from you. We'll call that bed the back bed. The needlebed facing you will be the front bed. It doesn't matter whether you're knitting in 1 x 1 rib or full needle rib, the technique used is the same.

STEP 1

Transfer the edge stitch on the back bed on to the needle diagonally opposite on the front bed – that is, the edge stitch on the front bed. Push the needle holding two stitches up until the stitches fall behind the latch, then pull a loop of yarn through to knit the two stitches together. This leaves one stitch on the first

needle on the front bed.

STEP 2

Transfer the first stitch on the front bed on to the needle diagonally opposite on the back bed. Push the needle holding two stitches up until the stitches fall behind the latch, then pull a loop of yarn through to knit the two stitches together.

Continue in this way across the row until the last stitch has been worked. Break off the yarn and pull the end through the last stitch to fasten off. Some knitters find it useful to re-hang the first stitch on to the first needle to help them control the tightness of the cast off row. It's also useful to then re-hang, say, every tenth stitch on to its needle whilst working across the row. The row will then, virtually never, be too tight.

STITCH SIZE

It's very important to remember that the stitch size of the knitting is just as important as the tension of the cast off edge. Readers who have back copies of the magazine may find it useful to read the Simpleframe articles in the December 1986 and March 1987 issues. There's lots of information about altering stitch sizes whilst experimenting with different yarns.

SILICONE SPRAY

Do keep a can of silicone spray handy. It helps to make knitting easier by lubricating the needle grooves, allowing the needles to slide easily up and down. The needle clamps are also easier to

adjust with a spot of spray. It is suggested that the silicone coating on the varnish of the frame lasts for around nine to twelve months, so a large can should last a long time – as long as you can hide it away from other members of the family!

NEEDLE CLAMPS

Beginners can sometimes experience difficulty in moving the needles of a Simpleframe up and down efficiently. The most obvious solution to the problem can, at first, appear to be to adjust the stitch size in relation to the thickness of yarn. This may not necessarily be the case. The correct setting for the clamps is very important; if they are too tight, it will be almost impossible to knit yet if they are too loose, the needles will not stay up in their correct knitting position. It's worth taking time to adjust them properly because no amount of silicone spray will help if the clamps are too tight!

TRANSFERRING STITCHES

Here are a few hints and tips for knitters who use the double bed model for ribs and welts and the single bed model for the main fabric of the garment.

1. Loosen the wind-up screw two or three times before sliding the stitches from the double bed to a spare knitting needle prior to transfer. It's far easier to pick up each stitch if the knitting is relaxed rather than taut.
2. Loosening the wind-up bar when transferring the rib allows the knitting to stretch sufficiently to enable the stitches to be placed directly on to the single bed frame by hand. Don't forget to tighten up the knitting before continuing!

STOCKING STITCH ATTACHMENT

Some Simpleframe double bed models have a stocking stitch attachment. The yarn guides are removed from each end of the frame to allow the attachment to be screwed in position between the needlebeds. It's generally considered that the single bed model had superseded the double bed model with attachment. However, full instructions on its use are supplied by the manufacturer and our March and July 1987 articles covered this subject.

Knitting on a frame – whether it's a single or double bed model – takes time and a relaxed approach which can only come from increased familiarity. It's really no different from learning to use a conventional single or double bed

machine! Owners of Japanese machines often discuss whether a 'full front, side-to-side' position is better than a 'sideways, push-and-pull' position. Some frame owners like to rest all of the frame on their knees whilst knitting, others prefer to place the end of the frame on a table. This is particularly liked by owners of the large Model 120. If you use a stocking stitch attachment, try knitting with the frame across your knees and the needlebed you're using farthest away from you. The needles will point towards you so you'll pull the needles away from you to knit. By knitting each stitch individually in this way, you won't need to turn the frame around. You'll simply knit backwards and forwards using your right hand for one row and your left hand for the next. Do remember to knit each stitch fully down to the stitch bar at the bottom of the bed to keep your knitting even.

I'm continuing with my sample knitting and producing tension

swatches in as wide a variety of yarns as I can find. Hopefully all this valuable information will be put to good use as I prepare to knit my first garment. More about that next month.

Flo Smee

NEWS AND VIEWS

Your news about local Simpleframe groups would be very welcome. Often readers can find a club which meets in their area but which may not specially help them with frame knitting. If you run a club or class of special interest to Simpleframe knitters, please let us know. We'd be delighted to include the information in the magazine. Your hints and tips about frame knitting are also welcome and we pay £5 for each letter published. Do drop us a line and don't forget to include your name and full address, printed clearly, so that we can get in touch. (Your address will not be included in the magazine.) We look forward to hearing from you.

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ASHFORD. Gregory, Prentis and Green, Mace Lane, Ashford. Tel: 0233-20084.

HULL. Spinning Wheel, 70 Carr Lane, Hull. Tel: 0482-29760.

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ISLE OF MAN. Joan's Wools & Crafts, Unit 19 & 20, Onchan Shopping Centre, Onchan. Tel: 0624-26009.

BEDFORD. B.S.K. Ltd., 58 Bromham Road, Bedford MK40 2QC. Tel: 0234-217096.

LEATHERHEAD. Knit One Purl One, 4 The High Street, Leatherhead. Tel: 0372-379027.

BIRMINGHAM. Sewing and Knitting Machine Centre, (Peaksmooth Ltd.), 131 Corporation Street, Birmingham 4, (near Laura Ashley). Tel: 021-236 0191.

LLANELLI. Spinning Wheel, Crown Precinct, Llanelli SA15 3UT. Tel: 0554-751263.

LONDON. Lenarow Ltd, 169 Blackstock Road, London N4 2JS. Tel: 01-359 1274.

BOSTON. The Wool Cabin Machine Knitting Advice Centre, 81 High Street, Boston, Lincs. Tel: 0205-56778.

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SOMERSET. Sewtech, 57 West End, Street, Somerset. Tel: 0458-45648.

CHESTER. Woollies by Cilla Mann, 6A Abbey Green, Northgate Street, Chester CH1 2JH. Tel: 0244 318959.

SOUTHPORT. Southport Knitting Machines, 72A Manchester Road, Southport, Merseyside PR9 9BA. Tel: 0704-42101.

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 69 [73, 77, 80, 84] Ns at left and 68 [73, 78, 81, 83] Ns at right of centre 0 to WP. 137 [146, 155, 161, 167] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 69 [73, 77, 80, 84] Ns at left and 68 [73, 78, 81, 83] Ns at right of centre 0 to WP. 137 [146, 155, 161, 167] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MY, K 43 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1ST AND 5TH SIZES

Inc 1 st at right edge.

3RD AND 4TH SIZES

Dec 1 st at right edge.

ALL SIZES

138 [146, 154, 160, 168] sts. * Set RC at 000. Using MT, K 60 rows. Work measures 28 cm, 11 in.

SHAPE NECK

Push 69 [73, 77, 80, 84] Ns at left to HP and cont on rem sts for first side.

K 3 rows. Dec 1 st at neck edge on next and every foll 4th row until 62 [66, 70, 73, 77] sts rem.

SHAPE ARMHOLE

Cont to dec at neck edge on every 4th row from previous dec and, at the same time, cast off 5 [5, 8, 8, 9] sts at beg of next row, K 1 row. Cast off 3 [4, 4, 6, 8] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Cast off 1 [2, 2, 2, 2] sts at beg of next row. Cont to dec at neck edge only on every 4th row from previous dec until 34 [35, 35, 36, 36] sts rem. K 4 [2, 2, 6, 6] rows.

SHAPE SHOULDER

Cast off 7 [7, 7, 8, 8] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 6 [7, 7, 4, 4] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Set RC at 000. Using MT, K 128 rows. Work measures 36 cm, 14 in.

SHAPE ARMHOLES

Cast off 5 [5, 8, 8, 9] sts at beg of next 2 rows, 3 [4, 4, 6, 8] sts at beg of next 2 rows, 2 sts at beg of next 2 rows and 1 [2, 2, 2, 2] sts at beg of next 2 rows. 116 [120, 122, 124, 126] sts. K 40 [42, 46, 50, 54] rows.

11 WOMAN'S EVENING JUMPER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber. We used a Brother KH910.

MATERIALS

Argyll Ziggy 4 ply.

1 [1, 1, 1, 1] x 340g cone in shade 710 (MY).

1 pair shoulder pads (optional).

The fibre content of this yarn is 80% Acrylic, 20% Nylon. For further details about local or mail order stockists, please write to the following address - Argyll Woollens Ltd., P.O. Box 15, Priestley Mills, Pudsey, West Yorkshire LS28 9LT.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in. Actual size 91 [96, 101, 105, 111] cm, 36 [37½, 39¾, 41¾, 43¾] in. Length to shoulder 56 [56.5, 57.5, 58.5, 59.5] cm, 22 [22¼, 22¾, 23, 23½] in. Sleeve seam 49.5 cm, 19½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

SHAPE NECK

Using a length of MY, cast off centre 8 [10, 12, 12, 14] sts. Push 54 [55, 55, 56, 56] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next 20 rows. 34 [35, 35, 36, 36] sts. K 3 rows.

SHAPE SHOULDER

Cast off 7 [7, 7, 8, 8] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 6 [7, 7, 4, 4] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 64 [66, 68, 70, 72] Ns at left and right of centre 0 to WP. 128 [132, 136, 140, 144] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 18 rows. Work measures 16 cm, 6¼ in.

SHAPE TOP

Cast off 4 [5, 6, 7, 8] sts at beg of next 4 rows. 112 sts. Dec 1 st at each end of next and every foll 3rd

row until 54 sts rem, K 5 rows. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 65 [65, 68, 71, 71] Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Using MT-4/MT-4, K 40 rows. Using MT-3/MT-3, K 40 rows. RC shows 120. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [65, 68, 71, 71] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MY, K 39 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. K 1

row. Unravel WY when work is completed. Transfer every 5th st on to adjacent N and push empty Ns to NWP. K 20 rows. Using MT-3, K 40 rows. Using MT-2, K 40 rows. Push Ns from NWP to WP.

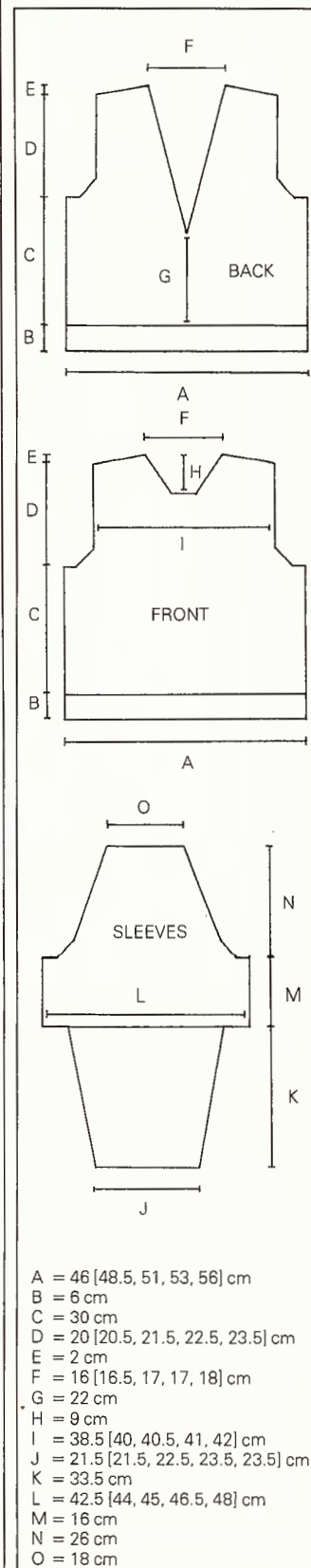
ALL MACHINES

1ST AND 4TH SIZES

Dec 1 st.

2ND AND 5TH SIZES

Inc 1 st.







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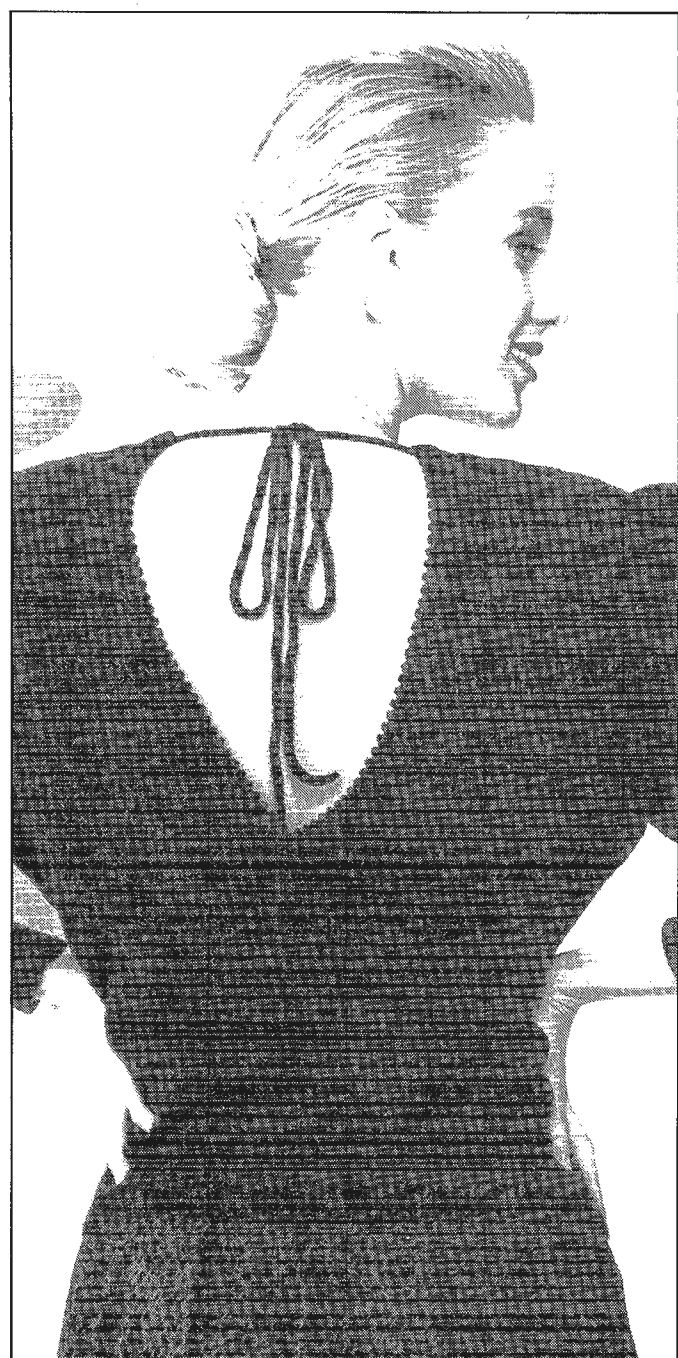
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ALL SIZES

64 [66, 68, 70, 72] sts.
With P side facing, replace sts
from lower edge of sleeve on to
Ns, placing 2 sts tog on to each N.
Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

FIRST PART

Push 142 [146, 152, 154, 160] Ns
to WP.

* Using MT and WY, cast on and
K a few rows ending with carriage
at right. Set RC at 000. Using
MT-3 and MY, K 8 rows. Transfer
every alt st to adjacent N. Leave
empty Ns in WP. K 8 rows. Make
a hem by placing loops of first row
worked in MY on to correspond-
ing Ns. Unravel WY when work is
completed. Using MT-1, K 1
row. *

With P side facing, pick up 82 [84,
88, 90, 94] sts up right back neck,
26 sts down right side of front

neck, 8 [10, 12, 12, 14] sts across
front neck and 26 sts up left side
of front neck and place on to Ns.
Using MT, K 1 row. Cast off.
Join left shoulder seam.

SECOND PART

Push 82 [84, 88, 90, 94] Ns to WP.
Work as for first part from * to *.
With P side facing, pick up 82 [84,
88, 90, 94] sts along left back
neck and place on to Ns. Using
MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all
pieces to measurements given.
Press carefully following instruc-
tions on cone band.

MAKING UP

Join neckband seams. Sew in
sleeves, gathering top to fit
armhole. Join side and sleeve
seams. Attach shoulder pads to
shoulder seams.

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14



14 WOMAN'S JACKET

A neat but loose-fitting little jacket with a slightly tailored look; wear it with a plain straight skirt and a vest-shaped top or thin polo-neck – or perhaps over a slim-fit dress. Note that the jacket ends just on the waistline but stands away from it; that the waistband is actually a good ten inches bigger than the waist measurement of the body – a wonderful recipe for making the hips look slimmer, providing the skirt is straight and trim. We cut our jacket from fabric knitted in Forsell's 2 ply pure wool, in three colours with black.

PATTERN RATING

Knitting – Fairly easy for experienced knitters.
Sewing – Average for experienced dressmakers.

MACHINES

The fabric was knitted on a Knitmaster 700 machine. The garment can be sewn on any swing-needle sewing-machine, with or without the help of an overlocking machine.

YARN

We used four x 250g cones of Forsell's 2 ply Knitting 100% New Wool: one of each in the following colours – Clover, Galway, Seaspray and Black: there are 22 shades available. If you have any difficulty in obtaining this yarn and would like a list of your local stockists, please write to T. Forsell and Son Ltd., Blaby Road, S. Wigston, Leicester LE8 2SG.

SILVER GAUGE READING

Fine yarn.

SEWING REQUIREMENTS

Pattern: Butterick 6335, available in sizes 6-8-10 and 12-14-16: £3.25 from stockists or direct from Butterick Fashion Marketing Co., New Lane, Havant, Hants PO9 2ND. Patterns for skirt, shorts and top are included.
Interfacing: 1.2 m (1 $\frac{3}{4}$ yd) length x 137 cm (54 in) wide Fusible Knitted Nylon Interfacing in black. If you have difficulty in finding this from local dress fabric shops, contact Cozens Fabrics, 9-11 High Street, Alton, Hants. Tel. Alton 84386. Or try MacCulloch and Wallis, 25-26 Dering St., London W1R 0BH. Tel 01-629 0311.
Lining fabric: 40 cm (3/4 yd) of polyester lining fabric in black.
Buttons: Black, 2 x 2 cm (3/4 in).
Shoulder Pads: 1 pr 1.2 cm (1/2

CUT 'N' SEW

NOTE FOR NEW READERS

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

1986

April – Equipment, sorry sold out
May – Knitting the fabric
June – Dressmaking patterns
July – Preparing fabric, cutting-out
August – Stabilising knitted fabric
September – Pattern markings
October – Neatening seam edges
November – Sewing the seams
December – Finishing edges of clothes
1987
January – Front edge facings
February – Binding with fabric
March – Quilted patchwork

April – Attaching collars
May – Lined patch pockets
June – Lined skirt
July – Shoulder pads
August – Overlocking machines
September – Gathering
October – Lining a dress
November – Log-cabin patchwork
December – Tailored skirt
1988
January – Zipped, fur-fabric lined anorak, sorry sold out
February – Unlined overcoat
March – Cowl-necked pullover top
April – Jacket and sleeveless top
May – Quilted, cotton-lined top
June – T-shirt dress
July – Cotton wrap
August – Child's towel-lined anorak
September – RE-CAP ON BASICS
October – Tie-wrap top
Back issues are obtainable. Alternatively, consult 'The Techniques of Cut and Sew', Batsford 1988, by Pam Turbett.

in) for set-in sleeves.
Cotton Tape: 6 mm (1/4 in) wide x 40 cm (1/2 yd).
Polyester sewing thread. We used Mölnlycke 100% polyester in black.
Crochet cotton, about 30 cm (12 in) for reinforcing buttonholes.

TENSION

We used tension dial setting 3 for the tuck-stitch fabric, and tension dial setting 2 for the plain stocking-stitch fabric.

SPECIAL ABBREVIATIONS

r.s., right side; w.s., wrong side; r.s. tog., right sides together; w.s. tog., wrong sides together; c.f., centre front; c.b., centre back; mm, millimetre; cm, centimetre; in, inch(es); yd, yard(s); pr, pair; P, page; Col, column.

TO KNIT THE FABRICS

NOTE: knit slowly and carefully. Use weights.
For the tuck-stitch pattern, use Knitmaster Punchcard No 3 set on L and Tension 3. Change colour every 8 rows, using the black yarn alternating with each of the other three colours in turn. Alternatively, use any tuck stitch pattern. For the stocking-stitch fabric, use one of the lighter shades (we used Clover) on Tension 2. Knit a tension square in the tuck stitch: measure it and then wash, dry and steam-press it. Re-measure the square and note any changes in its dimensions.

Calculate how many needles you will need to produce the width required to cut the pattern pieces: *See the suggested layout in Fig. 1.* (Note that for Sizes 14 and 16, it may be necessary to cut the back in two halves with a c.b. seam.) For our Size 10 model we used 200 needles and knitted a strip which measured approximately 2.75 m x 56 cm (3 yds x 22 ins) after washing and pressing. This used up all the black yarn but left quite a lot of each of the other three shades. We then used up the rest of one of these cones (the Clover) to knit the plain stocking-stitch fabric for the pattern layout shown in Fig. 2. The required width of fabric will obviously vary according to the body size being cut: i.e. size 6 will require a lot less width than size 16. Cast on over the required number of needles. Using the tensions given above, K sufficient length of both fabrics to cut the pattern pieces as shown in Figs 1 and 2.

PRE-WASHING

To avoid any later change of shape, wash the fabrics, before cutting them, in water at the normal washing temperature. Spin dry and complete drying.

PRESSING

Press the knits thoroughly with a steam-iron at steam setting, first on one side and then on the other, straightening and flattening them. Check that the rows are at right angles to the selvages. Leave to cool.

Note that the purl side of the knit is used as the right side of both fabrics when making up.

CUTTING OUT, INTERFACING AND MARKING

1. Check the measurements of the pattern pieces against your own measurements and make any necessary alterations such as shortening, lengthening, adding extra space for a large bust or a "dowager's hump", etc. In this pattern, the jacket is intended to fit well around the neck and shoulders, but the waistband is intended to hang well away from the body; so check the length of the band (measure from one centre front mark to the other) and compare it with your own waist measurement – the band should be ten inches larger.
2. Place pattern pieces 1, 2, 4, 6 and 7 on the purl side of the tuck-stitch knit, as shown in Fig. 1, keeping the grainlines parallel with the selvages. Try to match, as far as possible, the stripes in the knit by checking that pattern notches which will go together when the seams are sewn are actually lying on the same colour stripe. Make sure that you will be cutting left and right front bodice pieces, and a left and right sleeve too!
3. Pin pattern to knitted fabric, using glass-headed pins. Keep both paper and fabric absolutely flat.
4. Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric. *Note:* allow a little extra fabric (about 1.2 cm [1/2 in]) outside the cutting lines when cutting *across* the fabric, i.e. parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occurred.
5. Place pattern pieces, 1, 3 and 5 on the stocking-stitch fabric as shown in Fig. 2. Note that piece 3 is placed lengthwise, parallel with the selvages – not with the rows. Pin and cut out as before.
6. Still following the grainlines on the paper pattern, place pattern pieces 3 and 7 on a single layer of the fusible-knitted-nylon interfacing; pin and cut out.
7. Place pattern pieces 1, 2, 4, 5 and 6 on a double layer of the same interfacing (piece 4 should be on the fold); pin and cut out.
8. Place pattern pieces 3 and 7 on the lining fabric and cut one single layer of each. These will be the inner linings for the yoke and the waistband; neither of these will be interfaced.
9. Fuse interfacing pieces to the appropriate knitted pieces. To do this, place a knitted piece w.s. up on the ironing-board and its matching piece of interfacing,

fusible side down, on top. Match the edges carefully. Remember that this interfacing needs *dry* heat, so do not use steam or a damp cloth; instead place the paper pattern on top of the interfacing to prevent damage to the nylon and to save the sole-plate of the iron from getting sticky. Repeat until all the knitted pieces have been interfaced.

10. Do the necessary marking of dots, notches, etc. with a chalk pencil. Do not mark the buttonholes or button positions at this stage: it is easier to do it when the jacket is otherwise completed.

TO SEW UP THE GARMENT

In general, follow the directions in the pattern instruction sheets, but read first the points listed below, marking them on the instruction sheets where appropriate; these will help you to avoid some of the pitfalls inherent in sewing knitted fabrics. Remember to press well each time you have finished a seam.

Do the necessary seam finishing at shoulder seams, side seams, sleeve seams, etc. *before starting to assemble the garment*. Do small trial pieces first and then use whichever sewing-machine stitch works best for this, making adjustments to tension, stitch-width and stitch-length as necessary; aim to produce a reasonably

neatly-finished edge which is neither stretched out nor puckered up. For the best results, use an overlocking machine if you have one, or can borrow one. Measure the neck seamline on the paper pattern (piece 1) and cut two lengths of tape precisely to this length. Stabilise the neck seamline of both Fronts by pinning and hand-basting the tape exactly over the seamline on the w.s. of the fabric, as shown in Fig. 3.

Starting two-thirds of the way down the Instruction Sheet P2 Col 2: after sewing the seam joining the Front and the Side-front, trim away half of the seam allowance on the Front; then press towards the Front and top-stitch as directed. Do the top-stitching from the r.s. of the garment, but first place pins at right angles to the seamline to hold the three layers firmly together exactly where you are going to stitch. Follow this procedure for all the other top-stitched seams.

P2, Col 3: both layers of the collar should have been interfaced. After turning the collar through to the r.s., press so that the outer seam rolls slightly underneath, and roll the collar as it will be on the jacket before basting the raw edges together; the raw edges should then be basted just as they lie – not necessarily exactly together. Now place the paper

pattern on the collar and mark (with thread or chalk pencil) the shoulder-line points and the notches which will match up with the neckline of the jacket.

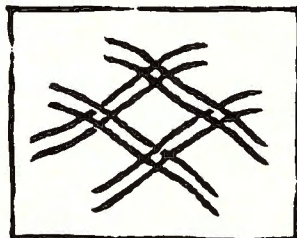
When making the facings, you will be sewing the yoke cut from the lining-fabric to the Clover stocking-stitch fronts.

P2 Col 4: The Stay-stitching around the neckline of the facing is important; use a very short straight-stitch on a line at least 1.2 cm (1/2 in) from the cut edge. Snip at frequent intervals from edge to machine-line to enable this curve to stretch out.

P3, Col 1: we omitted the top-stitching on the sleeve hem as it would be ineffective on such a textured knit; blind-hem instead.

P3 Col 2: the lower band is made up from one strip of interfaced tuck-stitch knit, and one band of lining-fabric.

Cover the shoulder pads with pieces of the remaining black lining-fabric. When inserting the pads, make sure they are centred along the shoulder line (you will need the yoke pattern to check exactly where this is) and that the thick end extends 1.2 cm (1/2 in) into the head of the sleeve.



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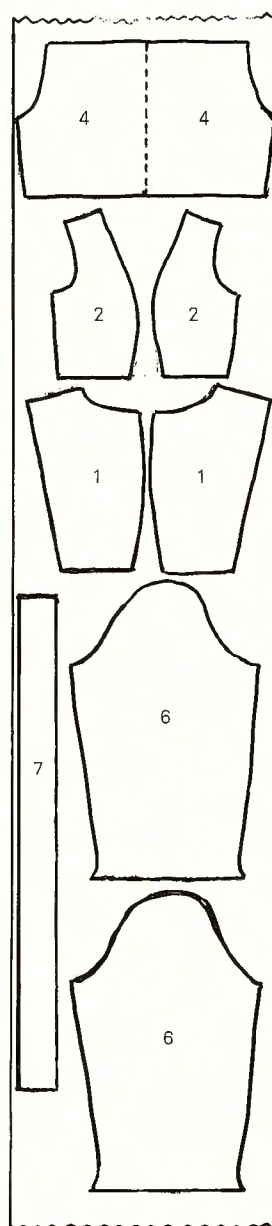
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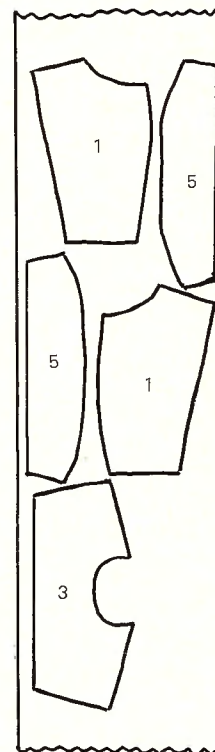
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Multi-coloured
tuck-stitch knit
Fig. 1



Plain stocking-stitch knit
Fig. 2

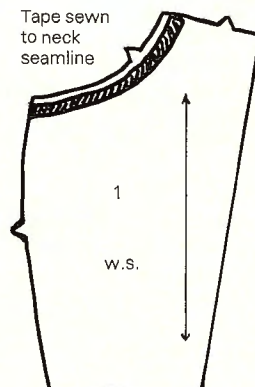


Fig. 3

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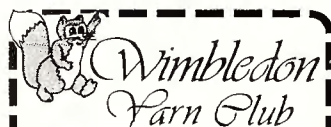
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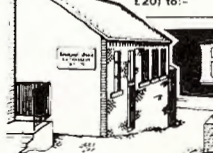
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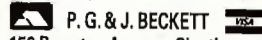
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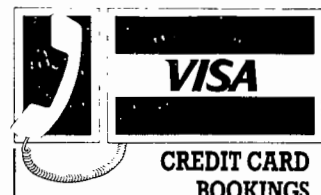
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BROTHER 950 Electronic, unused. £685. Brother 881. £250. 850 ribber, new. £170. 061-483 7228 (Cheshire).

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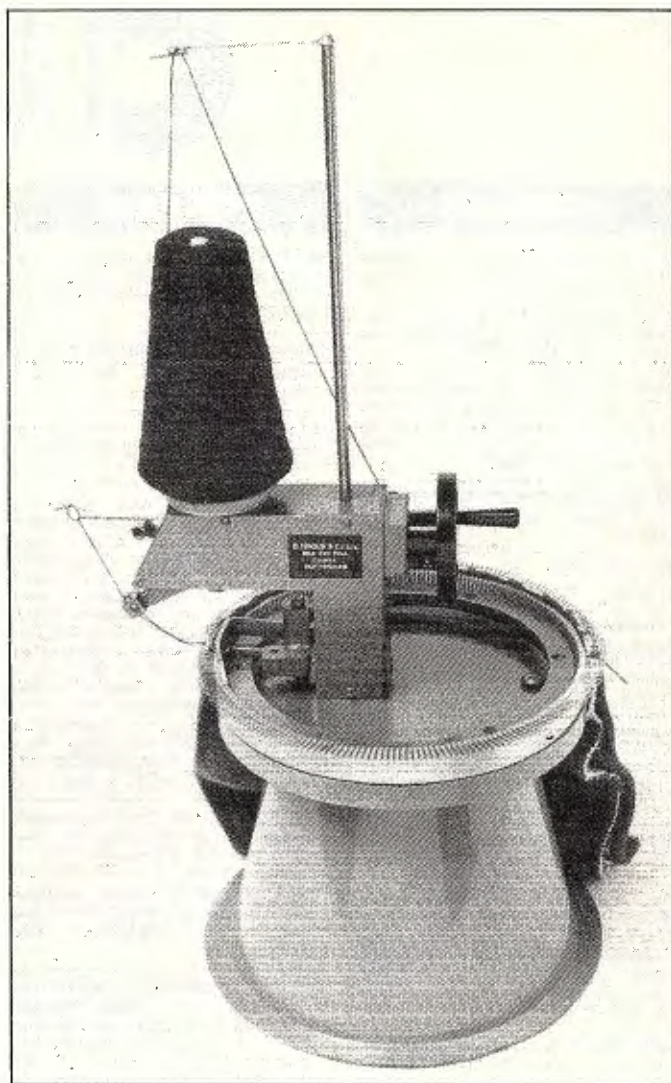
CLUES

1. T garment
2. Buys shares in undergarments?
3. Large number went fishing on yesterday's washing day?
4. Fabric with a little help from oneself may be viewed as intrepid
5. Cooking fat around broken toe make a garment
6. *Yarn* longed for by *Dee*, perhaps
7. Shape formed by a container covering one of a pair
8. To stretch a point it may come from *Castile*

9. Surely one would not *belt him* with such a device
10. Material owing its beginning to a man from Wales?
11. A Saint may be seen in a shoulder decoration
12. A somewhat *severer* instruction for the knitter?

COMPETITION RULES

1. Only one entry per postcard will be accepted.
2. This competition is open to residents of the U.K. except the employees of Machine Knitting Monthly, the magazine's typesetters, printers and distributors, employees of B. Hague & Co. Ltd, and their relatives.
3. The closing date is 28th February 1989. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winner will be the first correct entry drawn from our postbag after the closing date.
6. Winners will be notified in writing and the results published in the June issue of Machine Knitting Monthly.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.



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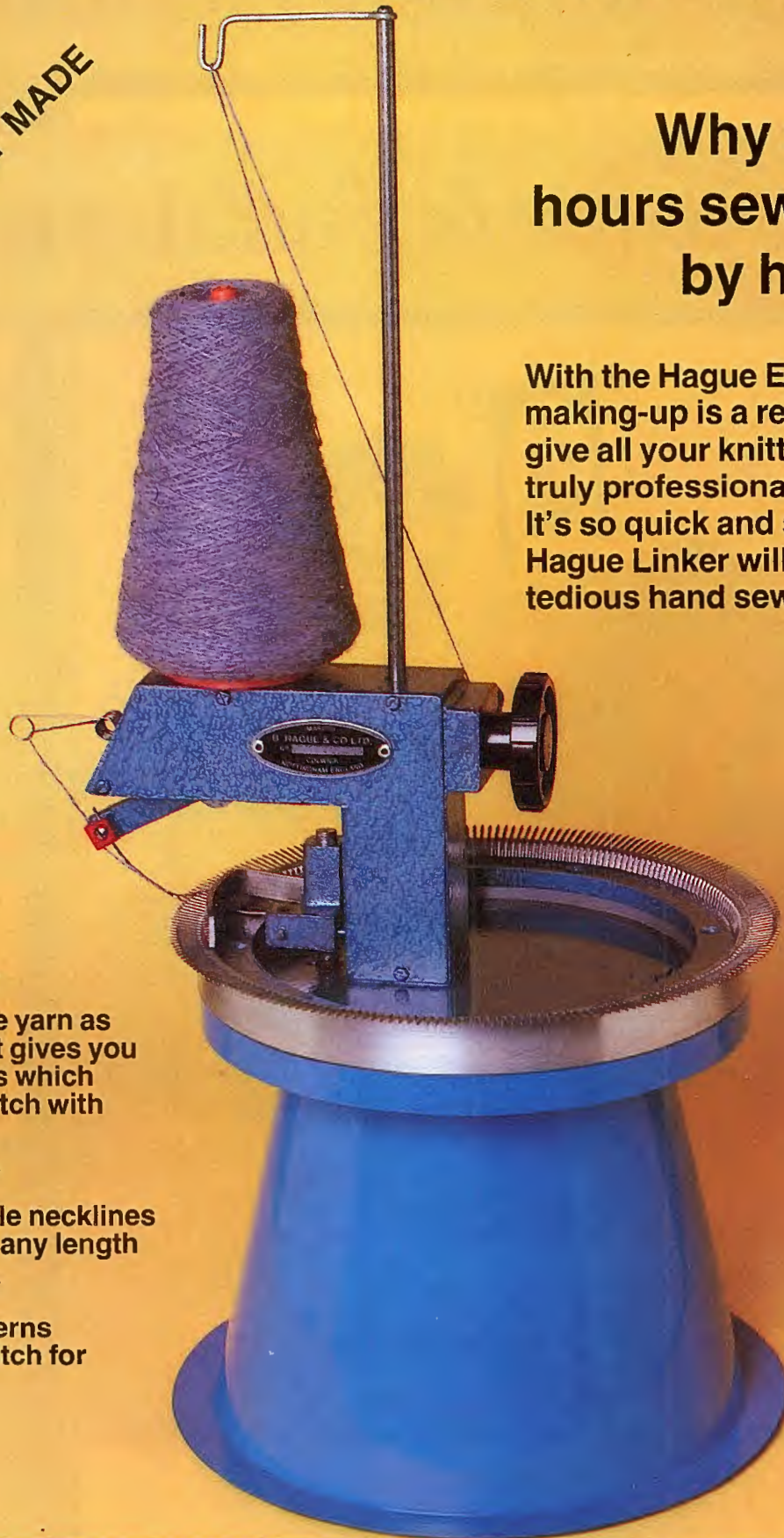
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Recommended Reading

For Today's Fashion



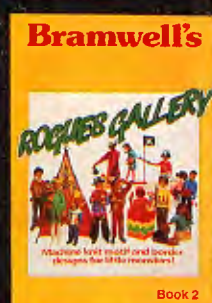
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